University of Wales Newport
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DWELLING IN CONTINGENCY:

TOWARDS A REAPPRAISAL OF THE LATE WORK OF THE BRITISH PHOTOGRAPHER RAYMOND MOORE, IN LIGHT OF ITS AFFINITIES WITH A ZEN BUDDHIST WORLDVIEW.

By

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Thesis submitted in fulfillment of the requirements for the degree of

Doctor of Philosophy

Acknowledgements

Each one of us has two parents, four grandparents, eight great-grandparents. Go back 29 generations, and the total number of ancestors to which we owe our existence surpasses one Billion. Considerably fewer people were then living on earth, which only goes to show the degree to which we are linked to even apparent strangers. Apart from biological ancestors, there are countless people who have had a hand in shaping how the world appears to us now, and what our priorities in life are: teachers, friends, writers, lovers, philosophers, comedians, artists, enemies, spiritual leaders, casual acquaintances - and photographers. As was brought home to me through my engagement with Moore's work, the extent of our indebtedness knows no bounds. It even stretches out to include places and inanimate matter.

On a more mundane level, the writing of this thesis would not have been possible without the support of people too numerous to mention individually. The list of contacts in the appendix includes some of the most important, but there are many more: From friendly librarians and administrative staff at Newport, to museum staff in Britain, France, Japan and the US.

In particular I would like to thank Annagret and Menk Stahli for making my childhood such a happy one, and for releasing me into this world with an inquisitive mind and a capacity for love. I could not have had better parents.

I thank my PhD supervisor Ian Walker for his generous advice and support over the years.

Most of all, I thank my darling wife Xin for changing my outlook on life beyond recognition.

Abstract

Raymond Moore operated quite apart from the mainstream of the British photography scene, with its emphasis on socially engaged and documentary approaches. He created his compelling images from the most mundane subject matter, seeking out the 'uncommonness of the commonplace' as he himself put it.

Moore is best known for his early work, taking its cue from Formalism as well as the nature mysticism of the British Neo Romantic movement. His mature work is minimalist, even self-effacing, and pervaded by an understated sense of humour. It is the argument of this thesis that the general perception of Moore as one of the last great 'Modernist masters' has hindered the appreciation of a much more radical artist who only came to the fore from the mid-70s onwards.

A methodological chapter addresses some of the challenges posed by an author- and work centred approach such as that adopted by the thesis. In the wake of persuasive 'postmodern' critiques of the status of critical agency and the representative function of language, how is it still possible to write about a photographer's work? What may the resulting text hope to achieve?

A biographical chapter then examines Moore's life and art-historical context, based on original interviews with his contemporaries, as well as unpublished material such as letters and photographs.

There follows an in-depth analysis of a number of images, mainly from the transitional period leading up to the late work. Moore's work distances us from anthropocentrism, without on the other hand surrendering to nihilism.

Finally, an attempt is made to sketch out a philosophical framework from which to better appreciate the qualities found in Moore's late work. Moore's well-documented interest in Zen Buddhism provides a point or reference, as do the *Hua Yen* vision of radical interdependence, ideas connected to Systems Theory and Constructivism, the project of 'Deep Ecology', and Jullien's notion of 'Blandness'. The concluding chapter also examines the possible relevance to everyday life of the change in perspective implicitly suggested by Moore's work.

The thesis also contains an illustrated catalogue raisonné of Moore's published work, and most of the work in public and private collections worldwide.

Declaration / Statements

Declaration

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

Signed  (candidate)

Date : February 20, 2009.....

Statement 1

This thesis is the result of my own investigations, except where otherwise stated. Where correction services have been used, the extent and nature of the correction is clearly marked in a footnote.

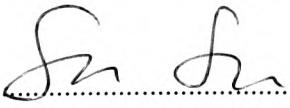
Other sources are acknowledged by footnotes giving explicit references. A bibliography is appended.

Signed  (candidate)

Date: February 20, 2009.....

Statement 2

Because some information contained in this thesis may be considered sensitive, public access, photocopying and inter-library loan are only permitted after a period of five years has elapsed from the date below. However, the title and summary of the thesis may be made available to outside organisations.

Signed  (candidate)

Date: February 20, 2009.....

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1. Methodological Considerations

1.1. Personal Introduction: Finding the Right Way to Talk About Moore's Images

I started to engage with Raymond Moore's work more than ten years ago, when I was confronted with some of his late images on the walls of the National Gallery of Scotland in Edinburgh. I remember that the images exerted a strange attraction on me, even though I could not quite make out why. I bought the catalogue to the exhibition (*Light from the Dark Room*) and later, when I was browsing through its pages, the effect began to sink in. In their curious reserve, Moore's images seemed to talk of something about which I needed to find out more, and soon my initial puzzlement turned into full-blown obsession. I wrote my dissertation thesis at the University of Art and Design Zurich on Moore, and in 2001 visited the archive of his work at Sotheby's when it was still accessible. Over the years I met with many of the people who knew Moore personally, and by reading his letters, reading the books he read, and seeing as much of his work as possible, believe to have gained an intuition of what he was on about.

The conundrum posed by Moore's images has never been far from my thoughts. Looking back, it seems to me that the contact with Moore's images has had a profound impact on my own outlook not just on photography, but on life in general, gently nudging my thought in directions I would probably not have considered otherwise.

Even after years of living with the images, they have lost little of their fascination, and remain as relevant and 'necessary' for me as when I first encountered them. Although I have found ways of talking about Moore's late photographs which seem appropriate in some sense, I am left with a feeling that, to some extent, they all miss the point. As I hope to argue, Moore's images may be best understood as a kind of wordless pointing at something which forever remains beyond language.

The focus of my enquiry is no longer the work of Raymond Moore in itself, but a peculiar quality I have come to identify with it. This quality is latent in most of Moore's work. Over time, it becomes increasingly well defined, until it arguably becomes the raison d'être of his work. I will attempt to give better definition to this 'quality', and the philosophical standpoint with which I have come to associate it. I hope to show that in his concern with this quality, Moore finds himself in a long established tradition of artistic expression, even though his closest 'relatives' may be further removed in space and time than expected. It is not my

intention to reduce Moore's work to this one quality; undoubtedly, there are many other ways in which one could talk about his images.

1.2. Why Study Moore?

Academics often like to pretend that the object of their inquiry is somehow self-evidently deserving of attention. The reason why something 'needs to be researched' is assumed to be inherent in the object itself. A researcher may defend his or her interest by saying that the academic community or society at large wants to know, or at least ought to want to know. For example, in the original proposal for this thesis I stressed the fact that Moore was well-respected by many of his contemporaries, and was an under-researched 'key figure' in British photography history. However, this way of justifying why one researches something merely shifts the responsibility of explaining why the object holds interest.

> Objective historical analysis is not an end in itself. It is rather a means of getting to something that may matter. If it doesn't matter, if it has no bearing on our own lives, then what reason would we have to suppose that it might matter to someone else? (Wright 2000: 35)

In the case of art the question is particularly relevant; if we disregard potential ulterior motives for one's interest (for example the desire to improve one's standing in the academic world), the fundamental question remains: why do we bother?

If I am honest, the only valid reason I can give for spending so much time and effort researching Moore's work is that it continues to affect me profoundly. There is no intrinsic 'value' to a photograph, as an object it is a worthless piece of paper. Only when it combines with a viewer to form a 'subject-object' does it begin to matter. As Moore said, photographs "*occur* through the person (both photographer and viewer), just as much as the image is created through the lens." (Moore 1973: 203, emphasis added). In other words, "our feelings and bodily responses are the basis of the meaning of a work of art" (Morris 2006: 45)

Therefore, when we are looking at a photograph, we are not only looking at something 'out there' or 'other', but also in a fundamental sense 'at our self'. This is true not only in the case of photographs, but also more generally. Without something against which to prop our sense of self, we could not 'be' ourselves: "(T)he self is fundamentally incomplete, evolving, and interpenetratively co-dependent with others." (Whitehill 2000: 26) Jeff Humphries applies this idea to literature, and proposes that "a human reading a book is a case of two entities,

neither of which has any reified, static, or inherent existence, involved in a process of mutual 'projection.'" (Humphries 1999: xiii) He adds:

> One interpreter of Heidegger has paraphrased him by saying that human existence is 'weird', because 'humans are not things but the clearing in which things appear'. But this does not go far enough. *Books are the clearing in which human being appears, at least when human beings read.* (Humphries 1999: xv, quoting Zimmermann 1993: 244)

There seems to me something deeply 'necessary' and 'right' about Raymond Moore's images, yet because this 'quality' cannot be confined to the images as isolated objects, objective proof is clearly lacking. I am not convinced whether I will be able to 'tell' someone else what Moore's images are about, but perhaps it is at least possible to point obliquely at what they might mean to somebody. Since the meaning I perceive in Moore's images cannot be separated from the effect they have on me, it would be wrong to pretend that I am a disinterested and objective scholar.

My engagement with Moore's work has made a strong and lasting impact on my life. Perhaps it would be more precise to say that it has become part of a whole cluster of related aspects and events: it is not clear whether it was the photographs which caused the change, or whether my interest in the photographs was a result of the change.[1] For me, the last few years have been dominated by a sense of great liberation, and by a feeling that a great deal of latent potential has been unlocked. I am convinced that Moore's images have in some way acted as catalysts in this. I have at least the beginnings of a realization of the intricate ways in which things connect with each other at any one moment, and have started to modify my interaction with the world and other people in ways which gradually bring me in accordance with this insight. Moore's images have opened my eyes to the fact that in a world of material distractions, 'wisdom' is something very much worth striving for.

1.3. Value Judgements: The Problem with 'Author' and 'Work' Centred Approaches

There is a certain paradox at the heart of my enterprise, which I would like to declare from the outset. Until quite recently I was driven by the desire, whether acknowledged or not, to reclaim Raymond Moore's work for the art history of photography. It seemed to me that here was one of the great 'Masters', languishing in undeserved semi-obscurity. I was hoping that eventually I would be able to transform my gut feeling that here was something worth considering once more, to hard and fast arguments proving Moore's 'greatness'.

However, it did not take long before I became aware of the problems inherent in such an author and work centred approach. As I read more widely, I found myself agreeing with

many of the arguments associated with 'postmodernism', which have recently come to undermine the foundational assumptions of traditional art criticism and art history writing. I became aware of the unjustifiable essentialising tendencies in my own thinking about Moore's work.

For example, it has become untenable to argue against the view of the subject as socially constructed; therefore a contemporary analysis of Moore's relevance needs to go beyond the purely biographical. An approach which focuses only on Moore as the creator of his work, and perhaps on lines of influence between him and other artists, has to accept the charge of superficiality. Since the 'author' has been unmasked as a fiction, such a way of talking about Moore's photography can only ever be a kind of shorthand for the more complex relationships that apply. "I am influenced by hundreds of things, all life is influence of one sort or another" (Moore 1968b: 395) On the other hand, every kind of conceptualisation is in the end a kind of shorthand, whether it subscribes to the ideology of the artist as independent creator, or, for example, to the slightly more sophisticated ideology of the artist as a nexus on the grid of power structures.

For all the new ways of understanding art which I have acquired in recent years, I would not now refer to myself as a cut-and-dried 'Post-modernist'. Perhaps 'converted Modernist' would be a better expression, the problem being that as long as postmodernism frames itself as merely a contrary position, 'the other side' of Modernism, it betrays its own insights, and implicitly continues the economy of values represented by the frame of reference it believed to have overcome. If pushed, I would have to define my position as *both* Modernist *and* Postmodernist, and at the same time *neither* of the two. As long as labels are allowed to stick, something is not quite right.

Over the last few years, my engagement with Raymond Moore's photographs has gradually lead me towards a worldview which is perhaps most succinctly expressed by the Buddhist philosophy of *Hua Yen* (sometimes considered to be the 'philosophical' aspect of the more practically oriented Zen). The basic insights of Hua Yen are that a) everything is intricately connected to everything else, and b) nothing whatsoever has independent, inherent self-existence. These two aspects are complementary: Nothing exists, except in relation to everything else. If we isolate things from each other, they can only turn out to be 'empty'. Importantly, this also applies to what we conventionally believe to be our 'self', the elusive locus from which we appear to perceive the world and act on it.

1.4. Critical Agency / Art and Writing

Of course, the same insight also renders uncertain the role of the art critic and historian. If I as an individual have no fixed, delimitable identity, then who or what is speaking when I write? As has been variously pointed out, the Modernist history of art has to a great extent been written by white, affluent, heterosexual males from countries of the Western world with a background in Christianity or Judaism. What justification can there be to regard their perspective as in any way superior or even universal?

In the introduction to *After Criticism: New Responses to Art and Criticism*, Gavin Butt draws attention to

> the vexed question of critical agency (...): If we have dismissed the superior sensitivity of the critic as an elitist fiction, and if criticism's theoretical resources risk turning into doxa, from where else might the critic draw his or her 'right' to speak? (Butt 2005: 6)

Butt's own suggestion is that increasing attention needs to be paid to the performative aspects of the critical engagement with artworks. This is echoed by, among others, the post-colonialist writer Homi Bhabha: "The reader, for me, must feel engaged at all levels of witnessing, in the very midst of unfolding a theoretical idea. For me, writing is really a contingent and dramatic process". (Quoted in: Afzal-Khan 2000: 372 in: Huddart 2006: 14)

Butt, in referring to an essay by Michael Fried, speaks of the "theatrical turn" Western art has taken in the late 1960s. In his essay of 1968, Fried discussed the then recent movement of Minimalist Art and identified as a problem of minimalist work that it presupposes a beholder, much like theatre does. (Fried in Battock 1968: 125) This clashed with dearly held beliefs in the integrity and self-sufficiency of art works, as had been posited by modernist critics like Greenberg and Fried himself. Whereas e.g. the paintings of Abstract Expressionism seemed to encourage a "disinterested and disembodied" critical position, it became clear that the new movement "highlighted the experience of art as a profoundly *em*bodied experience", existing as it did "for one" (Butt 2005: 9)

In the introduction to two contributing essays to his book, Butt reflects

> how contemporary writers on art (...) have come to increasingly rethink the relations between art and writing, and how the conventional task of critically writing *about* one's subject (as if one were rotating around it from the outside) might be superseded by a writing which enfolds its subject into the very mode of writerly address itself... (Butt 2005: 15)

One of the essays is entitled 'The experience of art as a living through of language'. I find this a useful point of reference for my own engagement with Moore's work. There can be no

question of a 'correct' perspective from which to start unearthing the 'true meaning' of Moore's images. Properly speaking, there is no self, no work and no exterior viewpoint, but only the immanence of the critical process. Although various arguments can and will be made, and 'the work' will be discussed in great detail, there should be no illusion that this will result in universally valid claims regarding it. Neither does it now seem possible to make a watertight case 'for the continuing relevance of Moore's work', one of the goals I was setting myself in the early stage of my research. This text is ultimately based on a ground of contingency, like everything else that can be written.

It was the insights I gained from an intense questioning of Moore's late images, more that anything I read, which convinced me that my writing would somehow need to declare this sense of contingency. In a way, I am proposing to *shift the discussion of the work onto the ground implicitly suggested by it.* As will become clear, one effect of this shift is that it becomes difficult to defend final, evaluative judgements. During most of my research I worked under the assumption that I was looking for a definition of what Moore's images were 'about', that the elusive quality which attracted me to them needed to be more clearly defined. In the progress report documents I produced at various stages of my research, this was where my main emphasis lay - on provisional answers to what I perceived as the central research question. Although I will in the following mention the various possible interpretations I came up with, I am not going to argue that one should take precedence over the others. I am more interested in *how hard it is* to nail down Moore's late images, how resistant they are to attempts at definitive interpretation. As will be discussed in more detail, it seems to me that Moore's images themselves put a big question mark behind the very idea of representation or 'aboutness'.[2]

I am hoping to go some way in analyzing how this suspension of meaning is achieved at the level of individual images, and by other aspects such as the medium Moore chose to work with. I will also examine how this aspect resonates with the beliefs Moore himself appears to have held about artistic creation. Following on from this, I will attempt some speculation on the kind of worldview images such as Moore's encourage and to some extent already presuppose.

In my personal view, Moore is one of the greatest artists Britain has produced, and his work clearly deserves at least a mention in the 'official' history books.[3] At the same time, the criteria by which his work excels are not the ones which are ordinarily applied in such

matters. Somewhat paradoxically maybe, I would like to suggest that Moore's reputation should rest on the degree to which he 'disappears' from his own work.

The most pressing task seems to be to flesh out the peculiar qualities of Moore's work in greater detail, since at present they remain almost invisible to a wider public. In order to achieve this, it seems useful to separate what I perceive to be Moore's less successful early work from the more sophisticated late work. My working assumption throughout this thesis is that although the general dismissal of Moore as a Late Modernist implicated in the reactionary ideology of 'Formalism' was mostly justified based on the early work for which he is best known, the rarely seen late work shows a much more radical artist at work. In his late work, Moore takes up many of the concerns usually associated with 'postmodernist' approaches, although he does so in a much more understated register than was perhaps fashionable at the time. Moore is not so much a 'post-modernist', as a Modernist who has 'seen through Modernism'. 'Postmodernism' in Moore's hands is not merely a 'new style' which follows and triumphs over Modernism (and therefore comes with its own built-in tendency towards obsolescence). Moore's mature work does not sever the links with the past, but involves a subtle change of attitude towards the understandings of the previous epoch.

1.5. 'Aboutness'

The perspective from which this thesis is being written raises a number of issues of practical relevance. There is for example the question what it means for a text to have a topic. In what sense is it 'about' Raymond Moore or his photographs? Wherefrom does this (and any other) text derive its 'unity'? Where does it begin and end, what are its boundaries?

Derrida has drawn attention to the way in which a title can give the semblance of a border, separating an alleged 'inside' of a text from its 'outside'. (see Derrida 1992, Wolfreys 1998: 93) We often operate under the impression that a text is a clearly delimited 'thing', even though it might be advisable instead to acknowledge an all-pervasive condition of 'textuality', of which individual texts are only part-instances. Intriguingly, the title of a text is both part of its inside *and* its outside. Equally, the custom of signing a text with one's proper name may constitute an implied horizon for its meaning.

The text being written here cannot claim transparency onto its referent, and it would be dishonest to try to give this impression. Occasionally it is useful to remind the reader that 'I'

am writing this. But at the same time 'I' know that 'I' is only a word. It is easy to dissolve any such concept, just by paying some closer attention to it. Where is the core of the 'I' to be found? Where does the 'I' have its boundaries? Can we confine it? Only momentarily. "Dualisms (...) deconstruct themselves if we only let them." (Humphries 1999: 43)

As John Cage said: "Composing's one thing, performing's another, listening's a third. What can they have to do with one another?" (Cage 1973: 15) There is nothing that can somehow be 'carried over' from one stage to the next. Considered properly, there is only the primary immanence of whatever happens to be happening. What does conducting an academic discourse about photographs have to do with the photographs themselves?

What does it mean if a text claims to be 'about' Raymond Moore's photographs? There is no conclusive answer. Although texts appear to have their various separate topics, in some ways they are also forever doomed to circle around the fundamental impossibility of 'aboutness'.

As White points out, "(d)iscourse always tends toward metadiscursive reflexiveness. This is why every discourse is always as much about discourse itself as it is about the objects that make up its subject matter." (White 1978: 5, quoted in Heine 1994: 269)

Instead of gradually drawing closer, language always remains at the same paradoxical distance to reality, at once inextricably part of it and unable to ever truly 'represent' it. Seen from a certain angle, 'things' do not really exist, but are conventions of speech. When asked to define a thing, we can only do so by giving definitions of definitions. This is the phenomenon Derrida's 'différance' is aiming at: the meaning of language is forever somewhere else (different) and not yet here (deferred). Language never arrives at the 'thing itself', the moment we think that we 'have got it' we are in error. All language can do is cut up the world in different ways.

The historical Buddha offered the following advice:

> Whatever is esteemed as truth by other folk, amidst those who are entrenched in their own views... I hold none as true or false. This barb I beheld well in advance, whereon mankind is impaled: 'I know, I see, 'tis verily so' - no such clinging for the Tathagatas[4]. (quoted in Macy 2007: 37.)

In the essay 'Why photographs are not more realistic than paintings', Justin Good makes the point that a representation able to satisfy *any* conceivable "epistemic need" we might bring to

it, would need to be a perfect copy, and would end up duplicating rather than representing its object (an example mentioned in a short story by Jorge Louis Borges is that of map as big and detailed as the terrain it represents). If one takes even the smallest possible fragment of reality and tries to represent it *conclusively* in a text, the impossibility of doing so quickly becomes apparent. "The point is that accuracy or realism is relative to our informational needs or interests." (Good 2004 [www]) This is true for any kind of representation, textual or pictorial. Good argues that even though the relativity of pictorial accuracy is well-acknowledged e.g. in the case of drawing, "the commonsense idea that photographs are more 'objective' than drawings rests upon a failure to acknowledge just this kind of relativity." (ibid.).

Once one has accepted that this caveat applies to any form of 'reproduction', one is also in a better position to evaluate the true status of the various *theories* people have put forward in trying to make sense of the world. Suddenly, one feels little desire to subscribe wholeheartedly to either of them. On the other hand, it also seems unnecessary to spend much time in attacking or criticizing 'to the death'. Some ideas may be exciting, others may not be relevant to one's own concerns. Whatever may be the case, at least one can now acknowledge that, although others may be ploughing another theoretical furrow, they are turning over the surface of a reality in which oneself too is rooted. All perceived antagonists (as well as oneself) turn out to be mere strawmen. As the quantum physicist David Bohm puts it,

> our theories are not 'descriptions of reality as it is' but, rather, ever-changing forms of insight, which can point to or indicate a reality that is implicit and not describable or specifiable in its totality. (Bohm 1980: 21)

Heinz von Foerster phrases the same insight differently: "every statement has a finite range" and "every definition has a fundamental weakness: It excludes and limits." (Von Foerster 2002: 39, 101) When considering the range of applicability of a certain theory, an open-minded but at the same time sceptical attitude seems most appropriate. Erich Von Glasersfeld, addressing the natural sciences, advises caution:

> No matter how well a theory works within the framework of scientific goals - explanation, prediction, and control - it can never be shown to describe or match an ontological reality, nor can it be shown to be the only possible interpretation of the scientists' experiences. (Von Glasersfeld 1983: 9)

The problem lies with language, or more precisely with unrealistic expectations as to what it is possible for language to convey

> There is an obvious tension between the unrelenting processual nature of experience and the function of language to separate out, isolate, and arrest elements within it. To the extent that it is the nature of language to arrest the process of change and discipline it into a coherent, predictable order, there is the likelihood that an uncritical application of language might persuade us that our world is of a more stable and necessary character than it really is. (Ames and Hall 2003: 113)

The conversion to this meta-view incurs a loss: There is no longer the expectation that one's thought may eventually arrive at 'the truth', and there is therefore no hope of 'defeating one's opponents' either. At the same time, the insight releases one to 'think oneself free', secure in the knowledge that, fundamentally, there is nothing to be lost. It is a thinking which does not hold itself up with superficial points of disagreement, but functions in a 'celebratory mode', gladly seeking out and aligning itself with that which is common to *all* views. This is achieved not by cheap consensus or compromise, but by constantly staying on one's toes, striving to undercut whatever seems most 'certain' at the moment.

The same insight has implications in everyday life, where it can help to master challenging situations. In a conflict for example, the Chinese classic *The Art of War* advises that it is always preferable to 'take one's enemies whole', instead of trying to destroy them (a strategy given popular expression by the notion of 'win-win'). (Sun Tzu 2001: 9) To achieve this end, one's approach needs to be chosen so wisely that the 'adversaries' will eventually switch sides voluntarily. The strategy may also necessitate substantially redefining one's own goals.

Rather than trying to force things (which may appear to give an advantage in the short term), it is preferable to identify the most *sustainable* course of action. A pragmatic 'art of the possible' is best: "Victory can be known, it cannot be made." (ibid.: 146) It is also a question of identifying the most elegant solution, that which allows one to move forward with a minimum of disharmony and friction: "avoiding clash, passing between obstacles, filling into space that is not encumbered by the conditions that have to be complied with." (Von Glasersfeld 1983: 2) This demands an attitude which is *realistic* in the truest sense of the word. The interventions needed to steer such a course will tend to be minimal and barely perceptible:

> True efficacy is always discreet; conversely, the ostentatious is illusory. Sage and strategist alike reject spectacular and superficial acts in favor of an influence that operates profoundly and over time. (Jullien 2004: 50)

Considering all these points, it would not make sense if too linear a structure was imposed on this text. Once the representative function of language is seriously under doubt, there is

something unsatisfactory about trying to construct a textual 'pyramid', in which argument builds on argument, and which inexorably converges towards a 'final conclusion'. Academic texts in particular tend to use this step-by-step method, which builds on the things allegedly already known, towards the things about which one still needs to find out. This method can give the impression that a piece of reality has successfully been 'captured' by language, if one does not fully appreciate that the initial limitations of one's viewpoint have in crucial ways determined what one has found. "Perhaps it is easier to engage in philosophy in conversation; when you take it seriously, you don't really know where it may lead." (von Weizsäcker 2003: 1, trans. auct.)

It seems appropriate for the overall structure of this text to be circular, or 'multi-pass', featuring islands of linear narrative without implying that an authoritative position on Moore's images will automatically follow. The text does not need to be read in the order in which it is presented here, instead it can be dipped into at various points. It may not be able to 'sum up' Raymond Moore's photographs, but perhaps it is possible that a picture can emerge between the lines, especially if read in conjunction with spending some quality time with Moore's photographs. The various elements which make up the following text might be understood as a series of attempts to respond (in valid, useful ways) to the complexity found in Moore's work. To speak with Moore, it is hoped that "amongst the dross the pertinent ones will serve as signposts to greater (...) perception." (Moore 1973: 203 and 1976: 11)

Cahoone notes the fact that 'postmodernist' writers tend to use difficult language and reflects on the reasons for this:

> They must write while conscious of constructivism, the disruption of authorial privilege, the undecidability of meaning, the absence of presence, the ubiquity of difference. They must write while recognizing that all *writing is lying*. Indeed, taken far enough their method must question the very distinction of inquiry (e.g. philosophy, science, history, etc.), from practical and productive disciplines, like politics and art. Once those lines are crossed or blurred, it is no longer clear whether a sentence written by a postmodern writer is intended to be a proposition aiming at a truth, or a practical utterance offered for its effects on the reader, or an aesthetic performance. No one who writes in a way that would be "consistent" with these commitments could help but become a hermeneutic pretzel. (Cahoone 2003: 12)

One problem with language seems to be that it can only say one thing at a time. While working on the present text, I often felt the urge to 'say it all at once' or perhaps to 'speak in several voices' at the same time.[5] Writing about one aspect, another seems equally important. Every statement made should ideally be qualified instantly. Sometimes I want to let the

reader know that even though I mean what I am saying, I also do not *really* mean it: I am tempted to put every single word I write in 'scare quotes'.

Perhaps what I have written simply needs to be crossed out, because when taken literally it will in the end come to contradict what I wanted to say. Every single paragraph should really be cross-referenced to countless others within the text, and also outside it. Every word I use is really in need of a long footnote[6]. (For example, in this last sentence, I want to add that 'I' is really only a node on an infinite web of interrelated things/events, which is therefore quite unable to make 'use' of anything, least of all something as nebulous as 'words'. Also: Words don't 'need' anything, they just are. But what are they? And where, and when? Where do they go when no one happens to be reading, writing, thinking them? And here we are again: what is a 'someone'?)

An important step towards peace of mind for the budding postmodernist writer is perhaps the acknowledgement that no amount of wriggling and gimmickry can make one text 'more' or 'less' contingent than another, so using straightforward language may work just as well / fail just as miserably. Every statement language can make is founded on paradox: at once completely clear and completely incomprehensible, meaning this or the other, but also *neither* and *both*. It seems to me that this is also the state of affairs which Raymond Moore's images at once illustrate and naturally partake of.

1.6. Approaches Chosen for the Various Chapters

As already mentioned in the abstract, this thesis consists of several elements which are quite distinct from one another, each taking a different approach and foregrounding a different aspect.

The photographs themselves are of course centrally important. They were at the very beginning of this project, since they fanned the desire to write, and provided the starting point for serious thought. Chapter 3 is therefore concerned with paying close attention to the images, accepting them, for the moment, as given. A number of possible responses are also briefly touched upon, although this issue is developed further in the concluding Chapter.

The biographical/art-historical section (Chapter 2) attempts to shed light on the background out of which images such as these could arise; what kind of person was Raymond Moore?

What concerns were central to his art-making? What was the wider context against which his life unfolded?

A substantial part of this chapter is dedicated to Moore's early life. There are several reasons for this decision, one being the disproportionate importance of those 'formative years'. Although we are exposed to new influences throughout our adult lives, nothing comes close to the early years in shaping our character and outlook. In some sense, we come closer to an understanding of who we are, the further back into the past we look.

Another reason: The further removed in time a period is, the more difficult it becomes to truly appreciate what it meant to live through it. Among contemporaries, few words are needed; a mere hint and the memories come flooding back. But go back a few decades, to a time before you were born, and achieving familiarity with that age is not so straightforward.

Two annotated timelines (7.2. and 7.3.) give an overview over Moore's exhibition and publication history.

Chapter 4 is also concerned with context, although of a different kind. It examines the possibility of a change in perspective which might put one in a better position from which to appreciate the qualities of Moore's work. What kind of worldview is hinted at in Moore's late images? If Chapter 3 was concerned with 'what?' and 'how?' questions, and Chapter 2 with the question 'where from?', then Chapter 4 is perhaps asking 'to what end?' If we follow the implications of Moore's work, where will it take us? As a consequence, in this chapter the work itself may occasionally be left far behind.

The concluding chapter 5 examines the kind of ethics which may be inspired from such a subtly changed outlook, and also examines the difficult question of Moore's legacy.

An illustrated catalogue raisonné (10.2.) and a list of individual prints in collections worldwide (10.3.) finally lead back to the work in its most concrete form.

The various chapters thus fulfil different purposes: unfolding the complexity of the work by paying close attention, making factual knowledge accessible (sometimes in list form), putting the work in relevant new contexts, taking the insights made possible by the work and tentatively applying them to the world at large.

2. Biographical and Art-Historical Section

2.1. Introduction: Fragments of Experience

The following biography of Raymond Moore takes into account all the information contained in the various shorter timelines and biographies already existing, such as Moore 1974, Moore 1981a, Moore 1990 and Hall 1996. For this reason, it is as inclusive as currently possible with regard to 'material facts' such as dates and venues of exhibitions, teaching positions held, and titles of major publications. To aid orientation, it may be helpful if this biography is used in conjunction with a briefer biographical overview such as the one included in the 1990 Ffotogallery and Oriel catalogue. (Moore 1990)

Many of Moore's friends, acquaintances and colleagues were contacted in the course of preparing this biography; basic information on each is available in the separate document 'List of People Contacted' (9). The biography contains extracts from original interviews, letters and emails, shedding light on a variety of issues such as Moore's family background, personal life, artistic influences and working methods.

Within the overall chronological structure, occasionally certain single issues are given more detailed treatment, digressing from linear narrative. Examples for such instances include Moore's approach to printing, and the question of his legacy as seen by contemporaries. Among other things I have also attempted to piece together the series of events which resulted in Moore's archive failing to find a buyer.

Given the relevance of the notion of 'genius loci' for Moore's work, the following account pays particular attention to the places where Moore lived and worked, such as 1920s Wallasey, Skomer Island, post-war London and 1980s Cumbria.

Other focal points are provided by the institutions Moore was involved with, for example Wallasey School of Art, The Royal College of Art, Watford School of Art, and the joint photography course at Derby/Trent. First-hand accounts such as those by Derek Hirst (on his time at the Royal College of Art) or by Bill Gaskins (on the early days of the Derby/Trent photography course) may be of interest to researchers studying different aspects of the history of British art.

In putting together the following biography, precedence was given to original sources as often as possible, in the hope that the resulting multi-vocal text might preserve a degree of the freshness (and occasionally inconclusiveness) in which its various elements were encountered during my research. This method was inspired by Moore's approach to photography, which also involves a respectful attitude towards 'the facts', while being cautious not to impose a single reading which would limit and exclude alternative interpretations right from the outset.

Editing this biography consisted of countless decisions of inclusion and exclusion. While working on it I was intrigued by how difficult I found it to ultimately justify the criteria on which those decisions were based. 'Commonsense' tells us that information should be considered relevant insofar as it relates to the person who was Raymond Moore, and irrelevant insofar as it does not. However, the alleged subject of biography is 'a life', a process rather than a thing. Although it follows convention, it is actually somewhat arbitrary to lump together Raymond Moore the schoolboy staring out of a photograph, with Raymond Moore the old man encountered through his own writing.

Of course there are more or less persistent patterns of biology and psychology, but there is no unchanging core which can be grasped. For example, there is no simple answer as to where one should draw the line between Moore the person, and the times and conditions which gave rise to him. As the philosopher C.S. Peirce says

> A person is, in truth, like a cluster of stars, which appear to be one star when viewed with the naked eye, but which scanned with the telescope of scientific psychology is found on the one hand, to be multiple within itself, and on the other hand to have no absolute demarcation from a neighboring condensation. (quoted in Morris 2006b: 17)

It seems that there is no simple answer to the question what can safely be dismissed as peripheral and unimportant. Even if it was possible to accurately define the subject matter of biography, the problem remains that the information available is always fragmentary. Some letters happen to survive but not others, and people remember certain events but not others. However, because the patterns according to which information is lost, preserved or garbled remain unknown, there is often no way of knowing how 'representative' the available information is.

We tend to think that the self which is the subject of biography pre-exists its 'capture' by the biographer, but perhaps an alternative interpretation might be to think of biography as a

creative activity, a highly selective invocation of fact which finally convinces us that here was indeed an independently existing person to which the biography now refers.

Long after it has ended, a life leaves a trail of disturbances in its wake, some momentous, and others too trivial to be noticed. For example, a flurry of objects has been created, destroyed, altered and scattered all over the world (letters, photographs, bus tickets, offspring, skin flakes...). What a biography might try to do is point out how a few of those fragments cohere, before the connections between them become too indistinct to read. In the process their relevance to each other may be reaffirmed, although clearly it has never been lost in the first place. The result is not necessarily a situation of greater clarity: In the process of 'biography', the trails of subject, biographer, sources and eventually readers become increasingly entangled with each other.

Clearly, an artist's biography does not provide a royal road to 'explaining' the work, but the two are nevertheless closely linked, and reflect on each other in interesting ways. There is a fine line to thread between the modernist instinct to unduly foreground the persona of 'the artist' as independent agent, and "the postmodern desire to efface the importance of any individual photograph (or photographer) in a play of references that stresses context over form." (Kearney 2000 [www])

'Biography' holds the potential to draw attention to that grey area where work and document, the central and the circumstantial, blend into each other. For example, Moore evidently seems to have considered some of his photography as pure record, documenting aspect of his life for private consumption. Such images were never intended to form part of 'the work', and might only exist as small commercial prints. Nevertheless, I often found that they had much in common with the officially approved work in publications and collections, and at times seemed just as striking. Inversely, as I found out more about Moore's life and visited the places where he had worked, images which I had previously considered only as part of 'the work', increasingly took on a second function as documents.

This kind of crossover is often discussed in terms of a problem, for example when curators are accused of 'making artists' out of photographers who understand their work as documentary. However, the peculiar way in which Moore's work destabilizes the art/documentary divide makes it perhaps quite appropriate to think of its different strands as

not mutually exclusive. After all, one of the major lessons which may be learned from Moore's photographs is that single interpretations rarely do justice to anything.

Depending on perspective, it is possible to arrive at radically different interpretations of Moore's images; a tendency promoted by the ambiguous quality of the work itself. In analogy, while researching Moore's biography I have become aware that through selective quoting of source materials, it would be possible to construct a range of very different narratives of his life. This is not merely a practical problem, which could be minimised by more thorough research or more conscientious balancing of 'the facts'. One can get no closer to capturing an *actual* life as it was lived moment by moment, just by digging deeper or trying harder. No amount of research can hope to 'tell the story as it really was'. Knowledge is never complete - fundamentally it can never be. Biography, or 'life writing', is mostly a fiction.

What is more, it seems uncertain whether such an account in fact gets us any closer to the images which somehow 'spun off' from that life, or whether it is perhaps more revealing about the person writing and asking the questions.

In the many days I spent sifting through Moore's letters at the National Library of Wales, I took copious notes of what I assumed to be 'important facts': whom he met, what exhibitions he saw, what he thought of other artist's work and so on. To a traditional art historian, such pieces of information are the bread and butter, the points from which to start constructing narratives concerned with biography, artistic development, lines of influence, and motivations behind the artist's work.

However, in retrospect I found that those fragments which lodged themselves deepest in my memory, and which proved most useful to my understanding of Moore's work in the long term, tended to be among those I had initially dismissed as 'unimportant'. It was the kind of material which offered a tiny glimpse of how it must have felt to experience mundane, everyday reality as Raymond Moore.

When painstakingly reconstructing the 'factual' biography of someone, it is good to be reminded from time to time that at one point they were a living, breathing human being just as oneself. In his letters Moore sometimes includes quite detailed descriptions of the weather and its effects on his mood. For example, over several letters written in the 1950s, he

describes a stifling heat wave which has hit London and spreads lethargy among the staff and students at Watford. Elsewhere, he describes his experience of a concert performance he has just listened to on the 'wireless', or a 'feed' he had at a restaurant called "the Cyprus". In a particularly memorable letter, Moore tells of how he went to buy a tin of litho paint from an artist's material shop, and how to get there he had to cross an area of London still in ruins from the war. In another letter, written immediately after his return from a stay in Pembrokeshire, Moore writes:

> Feel as if I were in a whirlpool, the island one minute and Paddington the next!
> Not a bad journey - not much sleep - a compartment full of snorers!
> (Howard-Jones ephemera, 1952)[7]

The wind and the screech of seagulls around one's ears, lying awake during an endless train journey, stepping onto a draughty platform after a long night - one can easily identify with these sensations. Fragments of Moore's life seem to be wafting across half a century, even though the words which bring about this miracle are completely divorced from what they refer to. They 'tell' one nothing about facts worth knowing, but 'remind' one of something non-verbal and profoundly familiar: The feeling of being alive.

Fig. 1: Photographs can do the same: Raymond Moore on Skomer Island, ca. 1952 (Howard-Jones ephemera).

2.2. Childhood

Raymond Ethelbert Moore was born at 43 Liscard Road in Wallasey, Cheshire on August 26, 1920. (Wallasey 2004: 1) At the time of Moore's birth, his father Alfred Ethelbert Moore was an architect's assistant, soon to become a fully qualified architect. He is said to have designed holiday camps such as Butlins, as well as certain public amenities buildings in New Brighton. (Interview Jim Hamlyn 2005, email Tim Daly 2006) Raymond Moore's mother was called Winifred Ethel Agnes Moore-Mayne. (Wallasey 2004: 1)

Fig. 2: 43 Liscard Road in Wallasey, the birthplace of Raymond Moore. (Photograph 2005)

The widow of Raymond Moore's brother John (1928-1995) recalls:

> Both their parents originally came from Portsmouth, and had moved to Wallasey before the children arrived. The father was working for the local council and helped design the Wallasey bathing pool.[8]
>
> When John was born, the family were living at 92 Belvedere Road in Wallasey. They liked to go to Wales for their holidays when the boys were young, the father was very keen on walking and the outdoors. I would say that they were middle class, both the boys went to grammar school. I think the children were mainly raised by their mother. Their father came home from work and expected the food to be on the table, but otherwise didn't get involved much.
>
> John did far better at school than Ray. Ray always needed extra tuition, but he excelled in music and the arts. I think he learned to play the piano, but later on he was made to choose between music lessons or art school. Ray was a bit delicate when he was young, and had to wear glasses at an early age.
>
> John was still living with his parents when Ray was conscripted into the R.A.F. The family stayed in Wallasey during the war - the area got bombed quite heavily, their neighbours' home was hit. Perhaps because of that they sent John to a school in Hawarden, across the border in North Wales. (Interview Kate Moore 2007)

Fig. 3: Undated photograph of the Moore Family at 92 Belvedere Road, Wallasey. From left to right: Alfred E. Moore, Winifred E. A. Moore, John Moore, unidentified person. (Collection of Kate Moore, now at the V&A Museum London).

After the war, the father retired at the age of 60, which was unusually early at the time. Mother and father didn't get on very well, they were quite opposite. He parted from his wife after he retired - she went to London and he went to live in Salcombe on the south coast. He had a boat there and was living in digs, rented catering accommodation. I think he became very interested in navigation and astronomy; not just looking at the stars, but doing the mathematics and all. Once when we visited him he had a string hanging from the ceiling, to measure the alignment of some stars I think.

The mother was living in London, she worked for Claridges in Mayfair as a bookkeeper. She looked young, and wouldn't tell anyone her age. She was a very lively and sociable person, and liked to play Whist with her friends. I recall that she was very artistic - she dressed well and paid great attention to her housekeeping.

John and Ray thought that their father would have been quite happy being a sea-captain, he didn't need a wife. He had been in the admiralty when he was young, in Malta - I have the diary he wrote when he was there in 1903. He really enjoyed his time there, he kept talking about how he wanted to go back to Malta one day, but he never did. I also think that he was in the royal engineers, and was taken prisoner in the First World War.

John in particular wanted the parents to get back together, although his father didn't want to at first. Around 1958 they moved together again and went to live in Bognor. They knew someone there called Aunt Maude, who had a nursing home. I also have the father's diary of when they moved to Bognor, he wasn't very happy to be back with his wife![9]

I only knew their father when he was older, he was quite eccentric then. I remember that he was always very careful with his money, and that he was afraid of germs. He liked to have a powerful lightbulb on in the bathroom, and was always scrubbing his skin and his nails.

He was very interested in how things were designed, and would complain if something wasn't well thought through. I still have a wall-thermometer he made, I don't think it will ever break the way he built it. He liked to make things, although he wasn't very practical. He had a lathe, and when he worked on it he would produce a lot of swearing!

He was also interested in photography - he had several albums with photos of all the family. Some of them were quite interesting, going back to Victorian times.[10]

Ray's mother died in the early sixties, and his father in the late sixties - there weren't many years between them. I have the father's death certificate, which says that he died on August 12, 1968 at the age of 81.

> John had a difficult life - he had schizophrenia, and ended up moving from one job to another. At one point he worked at the Met Office. He also once bought a smallholding in North Wales, and wanted to start a new life as a farmer, but then he sold it again. John was very interested in music and I think he got that from Ray. Their father only liked to listen to brass bands - he had a bad hearing problem...
>
> As far as I know, Ray had no problems with his mental health. Ray was very focused on his art. Because of the age difference John and him didn't have that much in common - although Ray did pay us flying visits. Ray was a real intellectual - he expressed himself well, although he preferred not to talk about his art. (Interview Kate Moore, August 10, 2007)

2.3. Wallasey

Mark Haworth Booth writes about the landscape of Moore's childhood

> Ray grew up in a landscape which is unique in Britain. The Wirral peninsula is an empty plain with nodal points of relatively high ground. To the north is the industrialised waterway of Merseyside. To the south, across the River Dee, are the mountain tops of North Wales. (...) Exhilarating, complex and flat, this first landscape seems to inform the work. (Haworth-Booth 1988a: 27)

A 1927 brochure published by 'The Corporation of Wallasey' portrays the area from a contemporary perspective

> Wallasey is a County Borough of nearly one hundred thousand population and comprises of New Brighton, Wallasey Village, Liscard, Egremont, Poulton, and Seacombe. Its geographical location is ideal, being situated at the estuary of the River Mersey and bordered by the Irish Sea. On the opposite side of the Mersey is Liverpool, whilst Birkenhead lies eastward, being separated from Wallasey by a number of excellent docks.
>
> Wallasey is a modern, rapidly growing town, and is favoured as a residential and pleasure resort because of its charming amenities, open sea, miles of golden sands, three miles promenade, delightful parks, recreation, transport facilities, and efficient public services - ferries, trams, gas, water, and electricity. (Wallasey 1927: 12)

One of the main attractions of Wallasey is considered to be the New Brighton promenade with its "Floral Pavilion, Fun Fair, Shelters, Bowling Greens, Tennis Courts and excellent lawns", as well as "Electrical illuminations." (ibid.: 35) The Wallasey Sands, situated two miles west of the promenade, attract visitors with their "stretch of clean and fine sand, artistic chalets, bathing boxes, tent lockers, deck chairs and refreshment kiosks." (ibid.: 36)

At least during the holiday season Wallasey could boast a rich cultural life for a small town. In this respect the brochure mentions the "Victoria Gardens Floral Pavilion, (...) the scene of successful band performances and concert party entertainments", "The Winter Gardens, New Brighton, (...) where the leading actors of the day appear and latest plays are staged", Wallasey Town Hall where "noted organists give occasional recitals" as well as "the Wallasey Music Festival, held every year during the month of October." (ibid.: 69) Attention

is also drawn to the abundant supply of picture houses offering "cinematographic amusement" (ibid.: 69). Finally,

> Central Park, Liscard, is the largest of the Public Parks in the Borough, where ample provision is made for tennis, bowls, cricket and recreation for children. (ibid.: 55) The School of Art, in the Central Park, provides adequate facilities for those who wish to pursue artistic studies, and a highly developed system of Evening Classes affords instruction in Commercial and Industrial Subjects. (ibid.: 75)

Fig. 4: The Central Park in Liscard. The forlorn atmosphere of the park out of season has much in common with certain locations of Moore's later work, for example the Victorian seaside park at Silloth with its windswept trees, paddling pools and undulating 'landscaped' hills. Nature and artifice coexist in a fluid and reciprocal relationship. (Photograph 2006)

Russell Platt, a friend and fellow student of Moore's at both Wallasey School of Art and later the Royal College of Art, recalls

> Ray was a scholar – everything he studied he was good at, that sort of fellow. Ray's family were definitely scholastic, they read things. His father, being a qualified city architect (A.S.T.), was able to afford sending Ray to Wallasey Grammar School. Ray had a good education at Wallasey Grammar School, it was difficult to get into. (Interview Platt 2006)

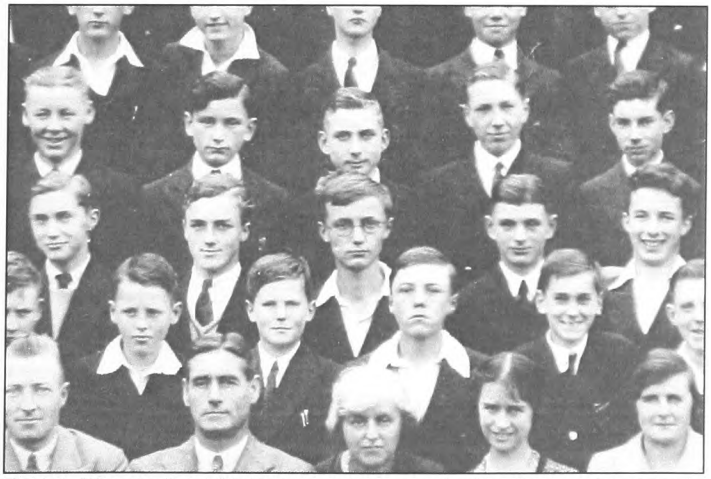

Fig. 5: Detail of a 1936 group photograph showing students and staff at Wallasey Grammar School. Moore is in the centre, wearing glasses. (Collection of Kate Moore, now at the Victoria and Albert Museum).

2.4. Wallasey School of Art (1937-1940)

After graduating from Wallasey Grammar School, Moore attended Wallasey School of Art from 1937 to 1940. He returned briefly after the war, before taking up his studies at the Royal College of Art in London. (Interview Platt 2006)

Fig. 6: Central Park, Liscard: The now derelict Wallasey School of Art. (Photograph 2005)

In a 1976 interview Moore recalled:

> I had always been involved in photography, even before the war when I was an art student in Wallasey. I was very interested in architecture and I carried around an old folding Kodak and photographed parish churches and details of sculpture and wood carvings. My father was a very good and enthusiastic amateur - my grandfather was even better. (Moore 1976: 11).

Moore's fellow students at Wallasey School of Art included, among others, Russell and Margaret Platt, George Jardine, Albert Richards and Ronald Davey. Russell Platt describes the school as small and rather provincial:

> In the region there were also the Birkenhead and the Liverpool School of Art, they were better at things like painting, while at Wallasey book illustration was dominant. During my time, there were only about fifteen full time students - about half of those were girls from well-off families. Before the war, the School was only staffed by a principal - 'Mr. Green' - and one assistant called 'Bill Hill'. After the war, there were new people: Wilfred Kelly, George Moore, Cyril Rankin. Bill Hill left and moved on to Newton Abbot.
>
> Mr Green was very knowledgeable about woven textiles, especially from Eastern Europe. I suppose he made us think that such things had great value. He was also an expert in matters relating to design. (Interview Platt 2006)

A short biography of Albert Richards mentions that Mr Green laid great emphasis on solid drawing skills (Freer 1978: 8), and Platt recalls

> The first part of the course, the drawing certificate, was only in black and white, no painting. It was a tough one, very much an exam-ridden thing. Drawing was the most important thing

we did at Wallasey. The only person who did painting at Wallasey was Wilfred Kelly, who only started teaching during Ray's last year there. (Interview Platt 2006)

This rigorous training had a lasting effect on Moore, as he recalled in a 1987 interview:

> I am seeing shapes and relationships. I was trained to do that, for years and years, drawing and painting, people kept on bashing you metaphorically on the knuckles and saying never mind bloody well what it is, look at its shape, the light pouring on, the texture, the relationship with other shapes in front, behind and so on. (Moore 1996: 18)

At Wallasey, the assistant William G.D. Hill

> brought with him an infectious zest and enthusiasm for his subject that were readily communicated to his pupils. His breadth of outlook stimulated his pupils to overcome their provincial limitations and enrich their minds by first-hand contact with the best contemporary art and architecture as well as the great artefacts of the past. (Freer 1978: 8).

Among other things, the following subjects were taught:

> Anatomy (muscles & bones of the skeleton, life drawing), geometric perspective, classical orders of architecture (...) and Roman Lettering. (Letter Russell Platt, April 3, 2006)

Crafts and applied arts formed an important part of the curriculum. A programme booklet covering the period between 1939 and 1940 mentions the following staff and their responsibilities:

> Principal: W. Green, A.R.C.A. (Lond.)
> Assistants: Miss R. Bright and W.G. Kelly, A.R.C.A. (Lond.)
> Millinery: Mrs. E. M. Davies
> Dressmaking: Mrs. E. M. Miller
> Painting & Decorating: W. Pickles, A.I.B.D.
> (School of Art 1939: 1)

Due to the School's vocational emphasis, students tended to see themselves as designers and craftsmen rather than artists.

> We didn't do painting, we did crafts. Fine Art illustration was dominant – the Dickens drawings, and French book illustration. We also got lithography when we were there. I recall music programmes Ray did for the principal's classical music performances - very delicate lettering. Mr Green had a great collection of classical records, he used to carefully wipe them with a piece of cloth before putting them on.
>
> The great painter to aspire to for students at Wallasey was Salvador Dali, he was the most popular of the moderns. The surreal period extended right through our time as students. Ray particularly liked Paul Nash – but obviously Nash was a top guy then, in the late 30s.
>
> Ray was a very studious guy – fastidious. He used to go off for days, painting a still life, because he didn't get all the veins in the leaves. When Ray drew a line, his nose was about an inch from the paper. He set an example in seriousness about art, he was an example to the rest of us, most definitely. Ray was always striving for perfection, whatever he did. He was one of those right at the top – he was the pride of the principal, and Bill Hill envied him. Ray also had a massive sense of humour which he disguised behind his intellectuality. (Interview Platt 2006)

> [Ray's] technique was very precise and careful, shading was never scribbled, but made up of very fine 'lllllll' lines of engraved quality. I have recognised this precision and exactitude in the photos. (Letter Russell Platt, April 3, 2006)

In June 1936, the landmark International Surrealist Exhibition was opened in London. It included work by all the major continental Surrealists, as well as Paul Nash, Edward Burra, Eileen Agar, Cecil Collins, Graham Sutherland and Henry Moore. In Malcolm Yorke's view, the exhibition constituted "(t)he second biggest stone dropped into the duck pond of British Art since the Post-Impressionist shows a quarter of a century earlier." (Yorke 2001: 55)

Parts of the exhibition were shown in Liverpool two years later:

> In the autumn of 1938, a selection of about sixty Surrealist works was shown at the Walker Art Gallery in Liverpool (...). If Walter Sickert was the presiding genius of the Liverpool School of Art, Salvador Dali and the Spanish Angst exuded a potency to be felt in the works made by the art students on the other side of the Mersey. (Freer 1978: 8)

Ronald Davey remembers visiting this exhibition several times together with Moore. (Email Davey April 28, 2006) Victor Bowley, who became a friend of Moore's in 1965, believes that Moore didn't care much for Salvador Dali, but on the other hand was very interested in the work of Max Ernst, Eugène Atget and Alberto Giacometti, both his surrealist work and the later work. (Email Bowley, March 28, 2006.) In conversation with Bowley, Moore acknowledged some of Atget's work as a crucial influence on him. Atget was not represented in the Surrealist exhibition however, and his work did not gain wider exposure in Britain until considerably after the war. (ibid.)

2.5. The War

Moore served with the Royal Air Force from 1940 to 1946, and was stationed in the Middle East between 1941 and 1945. (Moore 1981a: 95) According to Philip Thompson, Moore was conscripted. (Letter April 7, 2004)

> I don't think he was involved in fighting. By what he said he was a wireless operator and more interested in places than the war. (Email Victor Bowley, March 27, 2006)

> Ray never talked about his war service – and you didn't ask questions about that sort of thing unless people volunteered. He only told me a story about how he and other RAF went horse-riding along the beach. (Interview Platt 2006)

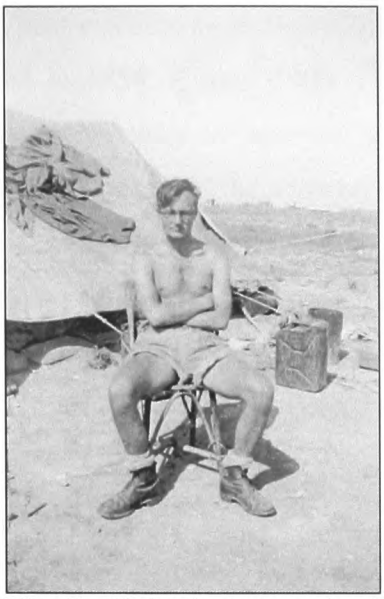

Fig. 7: Undated photograph of Moore, possibly taken in the Middle East (National Library of Wales Aberystwyth, Ray Howard-Jones ephemera.)

During the war, Ray operated a field Morse code set.[11] I don't think he painted or photographed anything during the war. Upon de-mob he returned to Wallasey and within a year was accepted into the Painting School at the RCA. Myself and Margaret [Platt's wife] entered a year later. After de-mob, Ray first stayed with his parents but later on his own in a sitting room. I believe Ray had an ex-service grant of £3 per week for the whole of his time at the RCA. (Letter Russell Platt, April 3, 2006)

Fig. 8: Raymond Moore in uniform, with his father. (Undated, collection of Nicola Purnell)

After the War, Wallasey quickly filled up with all sorts of rag-tag and bobtails, so the RCA became a target for Wallasey students eager to move on. The great thing about London was that once you were there you could go to the galleries and see proper art. Liverpool had its own galleries, but they were showing things like "When did you last see your father?" (Interview Platt 2006)

Although the war had been won, post-wartime austerity continued through much of the 1950s, and rationing was only abolished in 1954. (Crow: 1996: 190) Brought on by an extreme winter, the British economy faced a temporary collapse in March and April of 1947. (Mellor 1984: 13) Later in the year, Socialist control of the economy was "abandoned for the notion of the 'managed economy', the stimulation of productivity and a return to consumerism." (ibid.) Initially however, rebuilding through exports was given precedence over increasing consumption within the UK. Arguably, the general climate of scarcity during the post-war years did not remain without its effects on Moore's outlook on life.

2.6. At The Royal College of Art (1947-1950)

Between 1947 and 1950, Moore studied painting at the Royal College of Art. One source calls this is an "Exhibition Scholarship to the R.C.A.". (Moore 1968a: 7) A contemporary WSA prospectus announces the availability of a "Wallasey Major Art Scholarship, tenable for three years at the Royal College of Art, London." (School of Art 1939: 18) One such scholarship per year was offered to promising students, covering "the approved tuition fees amounting to £32 0s. 0d. p.a. plus a maintenance grant not exceeding £80 p.a." (ibid.) It is unclear whether this was the scholarship Moore obtained in 1947.

At the time, the following subjects could be studied at the R.C.A:

> Painting (the largest School: 20 students per year), Sculpture, Stained Glass (3 students), Pottery (later renamed Industrial Pottery Design), Engraving, Illustration and Fashion. (Letter Russell Platt, April 3, 2006)

> The first year was a bit hectic, there were a lot of lectures you had to attend. A Czech called Klingent gave lectures on the industrial revolution, and there were lectures on architecture by three distinguished specialists - Nikolaus Pevsner for example. Ray was well-up with architecture, he knew a lot.

> Ray was a very individual guy, he was ahead of what he was supposed to be doing. He didn't fit in, even though Robin Darwin (the principal) encouraged people to develop for themselves. Ray didn't know what to do with himself. I know because we spent a lot of time together in his first year. Ray was unsympathetic to the R.C.A., and they were unsympathetic to him.

> As far as I know Ray didn't have anything to do with any of his teachers there, he didn't value them as whole. He wouldn't do any painting in the college. In the first year you were taught in tutorial groups of only six students or so. Ray had Robert Buhler in his first year, and didn't get along with him. He didn't like his airs, but kept it quiet. All the tutors were part time, only the principal was full time. Buhler would send students away with a task – Ray laughed at it. I also don't think Ray exhibited much during his time at the R.C.A..

> He was too precise to fit in at the R.C.A. – they all did daubing, essentially. Ray wasn't keen on anything that had decoration in it, it all had to be related parts, not effects. His work was always a bit severe, he liked work that was 'no nonsense', 'no gimmicks'- he didn't like decorative or flashy things. For example, Ray didn't do murals. At the same time he could

> appreciate a well-designed postage stamp or door handle, he took an interest. He would be searching out form, rather than decoration. Sometimes he said that he found a piece of commercial art more interesting than what was in the Tate. Not many things did grab him.
>
> He did more drawings than coloured pieces – even at the R.C.A. So bloody refined... I myself did much more flashy stuff than Ray ever had. I don't remember any lithographs he did at the R.C.A., but at Wallasey he always chose the finest sand to grind the stone. He didn't like graininess, he liked precision. Not heavy colour, but subtlety. When drawing, he tended to use a hard pencil, with little pressure, so his lines were often very faint. I recall him showing me an early photograph he did – it featured a barely visible line in the sand, and the fact that it was barely visible meant a lot to him. (Interview Platt 2006)

The painter Derek Hirst, who was in the same year as Russell Platt at the R.C.A., first met Moore around 1949:

> There was always a contingent of students from Wallasey School of Art at the College - if one lived in the provinces, the R.C.A. was the only art college recognised as a University, and as such, you could get a Scholarship, as they were known then, from your local Borough or County Councils. It got one to London. The student body though was mostly made up of men who had served in the War, and who were entitled to a Further Education Grant from the Government. Ray had been in the R.A.F - a mechanic of some sort with no rank. If he talked about it ever, it was mainly describing the awful boredom of it all, especially his time in Egypt. It was hard in many ways for these men. Some had had very bad war experiences; some had risen to high ranks, often with honours - Military Crosses, and D.S.C.s, etc. Most were married, often with children, used to having money - often addicted to booze they could no longer afford, and more often than not, bitter that they had lost to the War, what they saw as their best years. (Email Derek Hirst, April 6, 2006)

Hirst mentions three students who had come down to London from Wallasey: Russell Platt, Ronald Davey (who at the time was reading Art History at the Courtauld), and Moore.

> The dominant and influential figure, always present to the three of them though, was an artist called Albert Richards, who had been a student with them at Wallasey. He had gone into the army, and became an official War Artist at the remarkable age of 19 or 20, attached to the Parachute Regiment. He dropped with them at the Rhine Crossing, and produced some extraordinary paintings of the action.[12] Richards was killed rather tragically after just 3 months, blown up by a mine, driving a Jeep. His work [reflects] some of the influences on the students from Wallasey Art School. (Email Derek Hirst, April 6, 2006)

Allen Freer, in his introduction to a monograph of Albert Richards' work, highlights the undercurrent of Surrealism evident in his paintings, as well as his preference for intricately designed smaller formats - two tendencies which can also be found in Moore!s work. (Freer 1978: 8).

Derek Hirst continues

> To be a student in London in 1948 was fabulous. 1 was only 18 years old, and had come down from Doncaster. These older guys like Ray 'adopted' me, as the kid. I learned from them, more than the tutors. Life was grim then in that most of London hadn't recovered from the Blitz, food & clothes were still rationed, & it was a time of extreme austerity. But none of this mattered. What was wonderful was a new Labour Government & the sense of optimism - that everything was possible. I will be 76 in a few days' time, and I still, in spite

> of everything that has happened to me since, have not lost that almost lunatic sense of optimism ingrained in me then.
>
> [The RCA] was a good place to be, made better by the maturity of the students like Ray who'd been in the Services. It was a time for argument and discussion about art, and especially how it related to Politics & Society. Everyone was intense, hard-working and passionate - yet at the same time paradoxically it was in many ways very relaxed. The older people like Ray, had had enough of being told what to do in the army, so were a pretty bolshie crowd. (Email Derek Hirst, April 6, 2006)

In his book *Burning the Box of Beautiful Things*, Alex Seago examines the role played by Art Schools such as the RCA in the development of a 'postmodern' sensibility in Britain. He too stresses the fact that from 1945 onwards a substantial number of students at the RCA were ex-military, either joining the college straight from their wartime military service, or after the compulsory two years of National Service. In Seago's opinion, the influx of ex-servicemen was one of the elements which helped transform the British Art Schools into a crucible for cultural change in the late 1940s and early 1950s. (Seago 1995: 77)

> Until 1950 it was possible to leave the Services and be awarded an ex-servicemen's grant under the Further Education and Training scheme in order to study virtually any subject one wished. Like the grants provided under the GI Bill of Rights in the USA, the purpose of these FET grants was to help repair careers and skills disrupted or neglected during the War. In 1949, when it was rumoured that the Labour government was intending to terminate these grants in the near future, there was a rush of ex-servicemen into art education. By the early years of the 1950s a huge percentage of art students were ex-servicemen from a very wide range of social backgrounds. Their presence in the art schools radically altered the rather genteel atmosphere and tightly structured curricula which had prevailed in many of these institutions before the War. In the RCA Schools of Painting and Graphic Design in particular, a direct result of this influx of ex-servicemen was a new kind of iconoclastic, 'student-led' experimentation which developed as the influence of the staff over students declined. (ibid.)
>
> (D)uring the late 1940s, many (...) students were intolerant of the College's social pretensions and many of them, graphics and painting students in particular, had very little time for what they regarded as irrelevant, archaic syllabuses and the occasional pompous or patronizing member of staff. (ibid.: 78)

Students were becoming increasingly antagonistic to the decorative, neo-Victorian and neo-Romantic preferences of certain of their tutors, generating a climate which in Seago's view hastened the birth to the British Pop Art movement.

Seago quotes Den Leighton, who was a student at the RCA in the early 1950s

> We all knew New York was the new centre of art by the mid-1950s. The problem at the college was that all the instructors were still thinking in terms of the 1930s while the students were living in the 1950s. Staff members would seriously refer to Paris as the centre of painting! It wasn't the centre of anything by then. People would be coming round actually giving us lessons in illustrating books! Illustrated books were a Victorian preoccupation. All the instructors were living in a world that had gone! (Seago 1995: 80)

An important event was when in 1956 the Tate gallery dedicated an exhibition to Abstract Expressionism. Although, as another former RCA student points out,

> (y)ou've got to be careful when you're talking about this period. It's always assumed that Abstract Expressionism at the Tate in 1956 changed the world. Well of course we were influenced by that exhibition, but it was an event waiting to happen. British painting had become very provincial again after the War. It had to bust out again and all sorts of phenomena out there were contributing to the sense that the mould had to be broken... Basically we were looking beyond British parochialism, over to the Continent and beyond to a wider landscape. We were simply looking everywhere for sustenance, for new ideas. (Robyn Denny quoted in Seago 1995: 97)

Students generally fell into one of two categories

> (S)ome had come to the College because of what the College had represented during the Rothenstein era - genteel fine art. Other people, including myself, thought: 'At last here are three years in which I can paint and draw!' They didn't give a damn about Darwin or the College. It could have been a prefab hut in the middle of Clapham Common for all they cared. (ibid.: 81)

Although Moore, too, displayed a rebellious attitude towards his tutors, he undoubtedly had a degree of sympathy for 'the world that had gone'. His decision to abandon painting in favour of photography was taken after a long period of doubt and soul-searching, and it would be simplistic to interpret it as an act of adolescent revolt against the artistic establishment. Moore was 27 when he joined the College, of a different generation from the irreverent Pop artists the R.C.A. also began to breed at that time. Unlike younger students, he had an emotional investment in 'genteel fine art' traditions such as Neo-Romanticism, which it seemed were being swept away by Pop and Abstract Expressionism. For Moore, the break with tradition was arguably a messier and more complicated affair, and many of his earlier concerns were carried over into his photographic work.

It is also important to keep in mind that Moore's partner for twenty years, the painter Ray Howard-Jones, was seventeen years older than him. She produced work in a Neo-Romantic vein, and provided a living connection to an older tradition Moore admired. For example, Moore and Howard-Jones' acquaintances included the Welsh painter-poet David Jones, as well as John and Myfanwy Piper. (Email Victor Bowley, March 27, 2006.)[13]

In the wake of the triumph of Abstract Expressionism, Pop Art and consumerism, it seemed as though Neo-Romanticism was finally laid to rest; many of the artists associated with the movement seemed to flounder, and several committed suicide. Moore's letters from the 1950s also give the impression that he had reached a dead end with painting. Malcolm Yorke draws the line of Neo-Romanticism's demise around 1956; interestingly this was also the year

in which Moore gave up painting in favour of photography. It is hard to overemphasize the influence of Neo-Romanticism on Moore's early work, and one could argue that some of its concerns were carried over into the later work, although transformed almost beyond recognition.

Derek Hirst points out that the situation at the Royal College of Art at that time

> has to be seen & understood in terms of what was happening in art education generally in England and Wales (...). It was so very different from today. When I first went as a student to Doncaster School of Art in 1946, if you were thought to be any good, you did 'art', if not, you did what was called 'commercial art'... which was for the duffers! The courses were simply about craft skills anyway. Ideas were not encouraged. The Central School of Art in London, and to a lesser extent St Martin's, were the only places where 'Design' was taken seriously. Anything to do with 'craft' was looked down upon as inferior.
>
> Many schools had direct connections with local industries. For example, most students in the R.C.A. Ceramic Department had come from Stoke-on-Trent, direct from the Potteries, not art schools. Harrow School of Art had a strong Photographic Department, supported by Kodak, which had a big factory nearby. The course as a result was completely technical.
>
> The [Royal] College [of Art[was in a fairly miserable state, it had just returned back to London from Ambleside, in the Lake District, where it had been evacuated to during the War (where also Kurt Schwitters was living in severe poverty, and no-one from the College even knew who he was!). There were only a handful of male students, as most of the men were away in the Services, & the rest were women - and the Faculty... ancient. It was still frozen in the 19th Century. (Email Derek Hirst, April 6, 2006)

When interviewed in 1995, Hirst also mentioned the deplorable lack of reference material in the College Library; "the only works of any relevance were about 12 Penguin books on modern painters." (Hall 1995: 6)

> Robin Darwin was appointed Principal, to take over in September 1948, and immediately set about changing it. He chose every single student for the 1948 intake personally, before he even took up the appointment. I was interviewed by him in Manchester. (But when I went in the following September, a large proportion of the new students were ex-servicemen taking up places allocated years before by the old regime, and whom they were obliged to accommodate. Ray was one of those selected the year previous to Darwin's appointment.)
>
> Looking back, what Darwin did for the College was a fantastic achievement at the time. He employed people who virtually invented the Design Schools of today. Graphic Design; Furniture & Industrial Design; Fashion, Ceramics, etc. were suddenly given equal status. Just what the country needed and just in time for the Festival of Britain in 1951, where much of the stuff was designed by R.C.A. staff & students. (Email Derek Hirst, April 6, 2006)

Central to Darwin's reforms was the aim to better align the College with the needs of industry, which was why he favoured "teaching by active practitioners rather than career academics." (Frayling 2007: 41) Richard Guyatt, who in 1948 founded the R.C.A.'s Graphic Design department, recalls

> Before 1948 the College was a standing joke amongst the design community because it was

a sort of ingrowing toenail full of people who couldn't make the grade teaching others to do just that! Robin [Darwin]'s great aim was to break that cycle, to create real professionals. (quoted in Seago 1995: 28)

Graphic Design was given particular prominence in Darwin's reforms, because it created a link between industrial design and the fine arts. "The School of Graphic Design became the hub of a new sensibility in which the traditional boundaries which had distinguished [the two] began to blur and merge." (Seago 1995: 26) Nevertheless, the Fine Arts were seen as centrally important by Darwin and Guyatt. Derek Hirst recalls:

> Although [Darwin] was a ruthless autocratic Director, it is not true that Fine Art was neglected by him. On the contrary - he was a painter himself, it was his main interest - his big ambition was to become a Royal Academician, but he became so hated by the old R.A. Establishment he never achieved it. All he felt he needed to do was to sack the staff in the Painting School and employ a new Professor, Rodrigo Moynihan, who was given a free-hand. Sculpture was left in the capable hands of Frank Dobson. The ones to oppose him were the Architects, and Robert Austin, Professor of Etching. It may be hard to imagine now, but 'Fine Art' was seen to be at the heart of everything. A friend got me an introduction to the Advertising Agency, J. Walter Thompson. I had never designed a thing in my life, but all the Art Director wanted to see was my life drawings. (Email Derek Hirst, April 6, 2006)

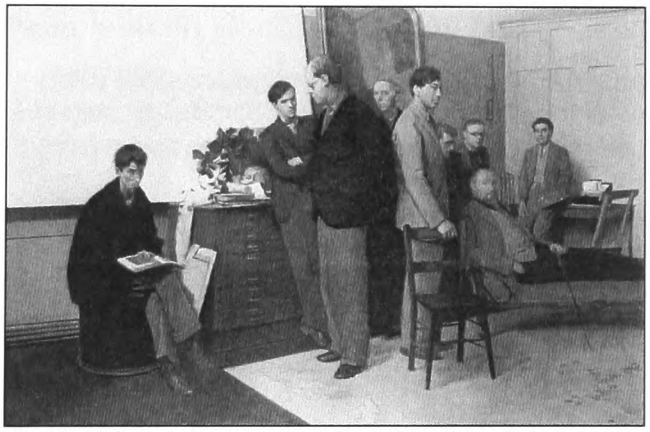

Fig. 9: Oil painting by Rodrigo Moynihan (1910-1990): *Portrait Group (The Teaching Staff of the Painting School at the Royal College of Art, 1949-1950), 1951*. From left to right: John Minton, Colin Hayes, Carel Weight, Rodney Burn, Robert Buhler, Charles Mahoney, Kenneth Rowntree, Ruskin Spear, Rodrigo Moynihan. (Tate Gallery London, published in Liss 1999: 20)

> The main new influence then in the Painting School at the R.C.A. was 19th Century French painting. Manet [was] an enormous influence through Moynihan, and his new team: Robert Buhler; Ruskin Spear, Carel Weight, Colin Hayes, & John Minton (an outsider!). Walter Sickert's work, considered almost French, was also a big influence through them. The alternative was down the road at the Slade School, where William Coldstream was Professor. The Euston Road School reigned there. 'Modernism' & the 20th Century might as well have not existed, in part due to the isolation of Britain from Paris, and Europe during World War II.
>
> Things changed a bit when John Minton was brought into the Painting School. [also in 1948] He was a controversial artist, and a very charismatic man. He had studied at the Anglo-French Art School in St John's Wood under Jankel Adler, and was one of the new group of

> up-and-coming artists who were influenced by people like Picasso and Braque. Minton also adopted an informal style of teaching, and encouraged the intellectual side of art, which we all copied when we in turn got jobs teaching in Art Schools. Those of us with a thirst for Modern Art had clung to the work of the 1930's British artists like Paul Nash, Henry Moore & Graham Sutherland. I think these were Ray's biggest influences all his life.
>
> I (...) spent much of the three years as a student in the amazing library in the [Victoria and Albert] Museum, where the College was then housed, looking at the books published in Paris before the War, but we were discouraged from practising in the studios any of the ideas we discovered. (Email Derek Hirst, April 6, 2006)

In Seago's view too, British Art Schools (with the possible exception of the Central School of Art and the Camberwell School of Art) "remained largely immune to the influence of the Continental avant-garde", until well into the 1950s. (Seago 1995: 93). He also remarks on "the intellectual innocence and isolation of the majority of RCA students from the activities of London's avant-garde during the early to mid 1950s." (ibid.)

2.7. Painting v. Photography

Until 1956, Photography did not feature at all on the curriculum of the R.C.A., and a separate Department of Photography was only established in 1968. (Seago 1995: 185) In fact,

> during the early 1950s photography tended to be regarded as a distinctly inferior pursuit by the RCA Establishment, an attitude summarized by Darwin, who once said that 'only when allied to another discipline does photography have a proper function in life.' (ibid.)
>
> For most students and virtually all the staff [at the time], mass culture was the enemy. In the School of Graphic Design it was generally perceived that the harbinger of vulgarity and the 'levelling down process' was photography. (ibid.: 70)

Moore's early experimentation with photography would have best been kept low key at the College. "The medium had a very low status then - reserved for furtive men in dirty macs." (Moore 1981b: 23) Some friends knew of course, and Derek Hirst remembers that he and others had great admiration for Moore's early photographs.

> We tried to think of practical ways to support him. But you have to remember that Britain at that time, and for many years after (...) was amongst the last places in the world to take photography seriously as 'Art'. Even as an aid to painting it was frowned upon, and tended to be kept secret. It was taught as a craft. The Royal College of Art eventually in the late 1950's asked a painter friend of mine, Geoffrey Ireland, who took excellent photographs - but completely unrelated to his paintings, to start a photographic department in their Graphic Design School. But it was regarded simply as a technical resource for the students. Even when he was unceremoniously replaced by the more highly profiled Lord Snowdon, who was given the rank of Professor, Snowdon himself kept insisting that photography wasn't 'art'. (Email Derek Hirst, April 6, 2006)

According to James Hyman, 'realism' was perhaps the central preoccupation of the London art scene during the early years of the cold war. The critic John Berger was influential in

promoting a British version of 'Social Realism', while David Sylvester promoted 'Modernist Realism', which he saw exemplified in painters such as Francis Bacon, Lucian Freud and Rodrigo Moynihan. In Hyman's view, 'Realism' "occupied a radical vanguard position and stood in opposition to the competing claims made for American Abstract Expressionism." (Hyman 2001: inside cover)

> The exhibition programme of London's public institutions and commercial galleries with few exceptions suggested that 'neo-Realism' was the dominant tendency, past and present, in British Art. The Leicester Galleries exemplified this, giving prominence to illustration. (...) Meanwhile, at the two principal art schools, the Royal College of Art and the Slade School of Art, teachers obviously sought to extend a national tradition. The deep rivalries between the Royal College of Art and the Slade also encapsulate the different sides of the battle: Slade realism was characterised as intellectual, cultural and individualistic; that of the Royal College as passionate, earthy and crude. (Hyman 2001: 42)

> 'The College had, by tradition, been the goal of poor working class students from the provinces who vied for a place, the Slade had had many more upper middle class students with allowances.' (...) Carel Weight, a teacher at the R.C.A., felt that the Slade was 'rather pedantic' in contrast to the Royal College, which allowed for 'greater experimentation'. (Hyman 2001: 225 - Footnote 157, quoting Frank Auerbach and Carel Weight)

> During the late 1940s and early 1950s the Painting School at the RCA was a bastion of Neo-Romantic and Euston Road painting. Although the styles favoured by various members of staff differed considerably, from Minton's interpretations of French painting to Ruskin Spear's enthusiasm for character and low-life subjects derived from Sickert, until Rodrigo Moynihan converted to abstraction in the late 1950s very little non-figurative work was produced. (Seago 1995: 95-96)

Common to all the tutors' styles were "the use of short hog-haired brushes and a method of working predicated on drawing." ([www| hyman fine art)

Little is known about the paintings Moore produced during his time at the RCA. Russell Platt describes them as "Straight subjects, Gardens, and non-figurative work." (Letter Platt, April 3, 2006) Moore later claimed that he destroyed most of his drawings and paintings when he converted to photography in 1956. (Haworth-Booth 1981: 13)

Derek Hirst says

> Oddly enough I have a very limited recollection about Ray's paintings. I thought of him as a serious and dedicated artist, but the paintings were rather dour and limited. I do remember his Diploma exhibition. Heavily painted, simplified landscapes, and still-lives in ochres. (Email Derek Hirst, April 6, 2006)

Victor Bowley remembers that Moore was sympathetic to the painting style of the 'Euston Road Realists'. (Email Bowley, March 28, 2006) The prime representative of this left-wing artistic movement founded in 1937 was William Coldstream, who developed an idiosyncratic

painting style by which a canvas would be built up from countless visual measurements of the subject matter, which were then transferred into a pattern of marks gradually forming the painting. Apart from Coldstream, the teachers of the 'Euston Road School' included Claude Rogers, Graham Bell and Victor Pasmore.

> The pictures produced were earnest, carefully observed and rather dowdy views of city life which provide a marked contrast to the subjective, highly coloured visions of the English countryside offered by the Neo Romantics. (Yorke 2000: 148)

Not without some justification Mark Haworth-Booth has remarked that the heavily worked style of Moore's surviving oil painting *Skomer 1949* [RMC 0001] is reminiscent of Coldstream's dry handling of the brush.

> Moore was trained as a painter in the 1940s and speaks of the style he adopted as deriving from the Euston Road School of the previous decade, which took the surface of urban life as subject. As if in reaction to this, a period of pure abstraction followed in the 1950s [in Moore's work]. (Haworth-Booth 1995: 790)

Judging from several of Moore's letters, he was not at all keen to give up figurative painting, and seems to have considered a turn to abstraction as an unattractive solution to his dilemma.

> Ray disliked the term abstract and preferred non-figurative to be used. He also said some non-figurative work is not an abstraction because it only refers to itself. Ray liked to talk about this sort of thing and could be very strong about it. Ray worked in a figurative medium [when he turned to photography] and generally preferred work with at least a figurative base. (Email Victor Bowley, March 27, 2006.)

Moore said in 1981

> I might say that I take photographs because (...) I couldn't do what I wanted in painting. I went to art school and ended up with a diploma from the Royal College of Art. Yet I always felt the absence in myself of an instinctive ability to make exciting marks. I couldn't get that effortless one-ness with the medium where image and attitude come together - the sort of thing which immediately excites a spectator. I was also working in an English tradition which, after 1920, favoured a dead, flat application of paint. (Moore 1981b: 23)

Mark Haworth-Booth:

> Ray was lost, I think, in the laboriousness of pigment. His instinct was graphic and was released only by photography. His work is full of the most beautifully seen and drawn lines. (Could he ever have been happy in a pre-telephone era?) I think he likes the camera because it allows him to concentrate his attention on being a good witness. (Haworth-Booth 1981: 13)

Victor Pasmore, one of the painters involved with the Euston Road School turned to abstraction in 1948. Some of Pasmore's last figurative paintings from the 1940s (atmospheric, but at the same time highly geometric paintings of wet roads, traffic signs and gardens on the bank of the Thames) bear an odd resemblance to especially Moore's late photographs. It is interesting that in a letter from the early 1950s, held at the National Library

of Wales, Moore is quite scathing of Pasmore's recent abstract white reliefs. One explanation for this might be that he felt betrayed by a painter in whose work he previously had had an interest.

Fig. 10: Victor Pasmore (1908-1998) *The Quiet River: The Thames at Chiswick 1943-44* ([www] tate.org.uk) Both the subject matter and the delicate attention to atmospheric effect in this painting are harking back to Whistler and Turner. The similarity with some of Moore's work seems to lie in the surprising combination between, on the one hand, atmospheric effect and evocation of mood, and on the other, a Modernist severity of form. Compare this painting with for example *Dumfriesshire 1985* (RMC 0204) or *Fletchertown 1977* (RMC 0138).

2.8. The Influence of Paul Nash (1889-1946)

From March to April 1948, a large memorial exhibition of the work of Paul Nash (who had died two years earlier) was held at the Tate Gallery. This would have been a prominent cultural event shortly after Moore's arrival in London, and an opportunity to see much of Nash's work in the original.

Nash is today seen as one of the primary representatives of Neo Romanticism, an influential but hard-to-pin-down movement in British art, described in 1972 by the critic William Feaver as a

> 'peculiarly insular and now little-known phenomenon (...) never precisely definable, never more than a tendency (...) a significant undercurrent in war-time Britain.' The Neo Romantic painters' 'preoccupations with rough weather, moonlight, urban dereliction, significant shadows, pleasing decay, churchyard trees' were also to be found in much of contemporary film and literature, which often featured 'condensed, alternative worlds, crammed with sudden terrors and compensating close-up wonders' (Yorke 2001: 332 quoting Feaver)

Malcolm Yorke speaks of the Neo Romantics as a

> group of individualists who appeared to be both escapist and making official war propaganda; who presented nature at her most idyllic, but also saw the menace in a sprig of gorse; who glanced nostalgically back to Palmer and Blake for inspiration yet freely borrowed effects from the latest Continental developments, and who successfully steered a course between the safely academic and the wildly avant-garde. Here were artists who made no pretensions to cosmopolitanism, and produced works which were unfashionably inoffensive, literary, apolitical and treated the past without irony. (Yorke 2001: 333)

According to Jane Alison and John Hoole, the Neo Romantics shared a sense of impending doom, and the notion of 'the quest' was emblematic for their vision and sensibility:

> (A) search whose object is the shrine, an Eden or Arcadia; a quest made by artists sensitive to the spiritual loss of their day, a society which was to be broken by a tidal wave of war carnage and subsequent consumerism. In the main, it was a quest made by artists who both were and thought themselves to be inhabitants of Eliot's *Waste Land*. (Alison and Hoole 1987: 7)

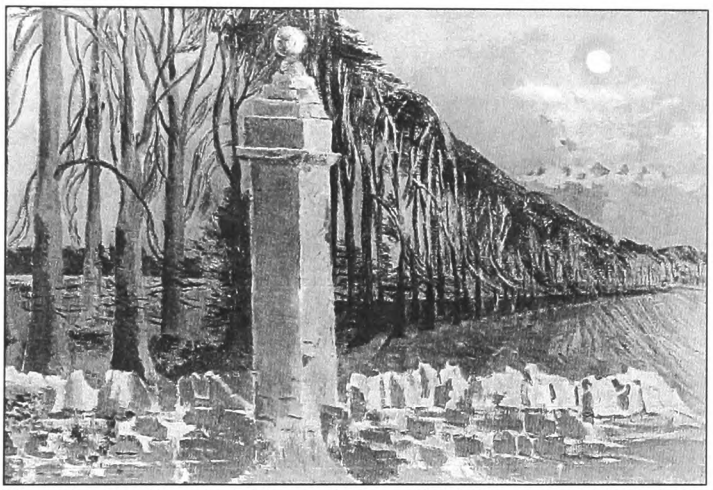

Fig. 11: Paul Nash: *Pillar and Moon* 1942 (Rosenthal 1982: 159)

Echoes of Paul Nash (in terms of mood as well as composition) appear even in Moore's later photographs. For example, *A.596 1981* [RMC 0178] features a receding line of trees joined up into a single coherent mass which is very reminiscent of that in *Pillar and Moon*. (fig. 11) Moore's *Maryport 1982* [RMC 0189], which shows a decapitated lamppost at the side of a road, almost exactly mirrors the composition of *Pillar and Moon*. *Silloth 1982* [RMC 0192] features tree shadows spreading out towards the viewer very similar to those in Nash's painting. *Galloway 1980* [RMC 0165] features a backlit row of clouds marching across the sky much like the ones in Nash's painting. Knee-high walls running across the foreground, as well as perspectivally receding planes, often balanced with a dominant vertical element, are devices taken up in countless Raymond Moore photographs such as RMC 0034, 0106, 0125, 0134, 0173 and 0042, 0120, 0209 respectively.

Like Moore, Nash often 'rhymes' elements in the foreground with those in the distance (for example pillar-top and moon, wall and clouds). This makes the image cohere formally, but also brings the viewer face to face with perception as an active process, and his or her own impulse to compare and speculate on what is seen. In Nash's work, everyday objects are often seen as if in dual-aspect, remaining themselves while at the same time taking on a surreal appearance of 'otherness'. This was evidently something Moore could relate to, although he felt that photography was better suited to the task:

> I am interested in visual humour, in shapes that relate in odd ways. The world has an Alice in Wonderland quality, which reflections present ready-made. Photography registers this quality, which in a painting would look codged up. Photography's peculiar deadpan face suits the subject. (Moore 1981b: 23)

Nash himself was a keen photographer, and Victor Bowley recalls that Moore "was most interested in Nash's use of photography as a sketchbook." (Email Bowley, March 27, 2006.) In a letter sent to Ray Howard-Jones in 1952, Moore writes:

> Went to the library on the way back and got the Paul Nash book of photographs - an extract from one of his letters - *'I don't care for human nature except sublimated or as puppets, monsters, masses formally related to nature. My anathema is the human 'close up'. I speak chiefly as an artist - apart from that even I'm not much more tolerant.'* (!!) (Howard-Jones ephemera R1/2/3 Box 3)[14]

The book Moore refers to is *Fertile Image* (Nash 1951), which focuses on Nash's photographic work. Many of Moore's contemporaries have pointed out that this book was a crucial influence on Moore, and it easy to see why. In a different quotation by Nash, also used in the introduction, Nash recalls how the intuition first occurred to him that a place could have 'personality'. Nash mentions two quasi-visionary experiences, the first of which he had in an open space in Kensington Gardens when he was still an infant, and the second at a friend's house in Buckinghamshire. Of this second experience he writes

> It was undoubtedly the first place which expressed for me something more than its natural features seemed to contain, something which the Ancients spoke of as genius loci - the spirit of a place, but something which did not suggest that the place was haunted or inhabited by a genie in a psychic sense. (...) The place took on a startling beauty, a beauty to my eyes wholly unreal. It was this 'unreality', or rather this reality of another aspect of the accepted world, this mystery of clarity which was at once so elusive and so positive, that I now began to pursue and which from that moment drew me into itself and absorbed my life. (Nash 1951: 15)

It is not a long stretch from Nash's 'mystery of clarity' to Moore's "revelation of the marvellous", or the "uncommonness of the commonplace". (Moore 1968a: 6) Like Moore, Nash was interested in rendering visible that which we ordinarily exclude from conscious attention

> The landscapes I have in mind are not part of the unseen world in a psychic sense, nor are they part of the Unconscious. They belong to the world that lies, visibly, about us. They are unseen merely because they are not perceived; only in that way can they be regarded as 'invisible'." (Nash 2003: 66)

Compare this to one of Moore's statements in *Creative Camera*:

> At this moment there must be fantastic relationships between the things we call objects, but no one there to record them. Natural happenings eclipsed and lost in time. (Moore 1973: 203)

Or to what he said in a 1983 BBC documentary

> Most people only see nodal points - I am talking about seeing in the real sense, not seeing as simply a means of not tripping over something and breaking their necks. (BBC Northeast 1983: Minute 5)

Nash was also fascinated with prehistoric remains, and more specifically with the way in which the past as a whole is gathered up in every moment of the present. Myfanwy Evans summed this up well, when she said that Nash's concern was "not with the past as past, but the accumulated intenseness of the past as present" (quoted in Causey 2003: 24)

Although on Skomer Island Moore would have been surrounded by the traces of 'prehistory', not many of his photographs deal directly with what is commonly understood by the term. On the other hand, the nameless flotsam and jetsam of everyday life, generally ignored and therefore equally 'outside history', was to become a central preoccupation in Moore's work.

Perhaps because of a quality of restraint and understatement in their work, Nash and Moore are sometimes considered to be particularly 'English' artists. To Nash, Englishness

> involved a sense of history that was evocative and multi-vocal rather than ordered or scientific... (...) 'Englishness' was characterised by anonymity, unassertiveness and sobriety - all properties of the vernacular - but linked nonetheless in Nash's mind with an ultimately inexplicable strangeness. (Causey 2003: 25)

The vernacular is also a central category in Moore's work. His photographs pay affectionate attention to the everyday, to overlooked non-places and the seemingly insignificant moments of perception which happen within them. The 'Englishness' of Moore needs to be qualified: he is not interested in the overarching myths, in what is normally considered most 'typical' for England. He is English in the sense that he deals the nitty-gritty detail and the minor everyday occurrences of everyday life. In his gentle but persistent way, Moore affirms the importance of the noumenal and phenomenal roots which are the original source of our conceptual universe; the fine branching network which links us to the world and out of which abstract ideas such as that of the nation can ultimately emerge. His commitment lies with the

strictly local rather than the national: with Pembrokeshire, Cumbria and Dumfriesshire more than with England. Most of all, he is committed to what lies visibly and namelessly all around him. This attitude is of course not an 'English' prerogative, but a possibility in any culture and at any time. Moore shows that at its extreme, what is specific, local and ordinary coincides with what is universal and supremely important.

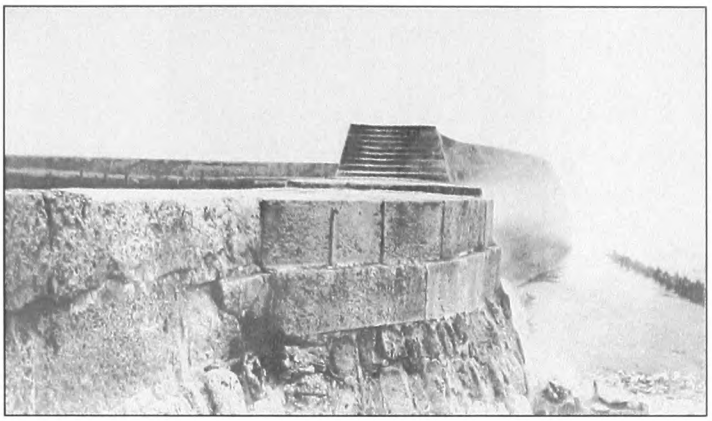

Fig. 12: Paul Nash: *Breakwater* (Nash 1951: pl.7) This photograph was taken in Dorset, although it is reminiscent of Nash's series of paintings of the 'sea-wall' in Dymchurch, Kent. There are many parallels with Moore's later work, from Nash's interest in the interaction between man-made structures and the forces of nature, to his balancing of atmospheric effect and linear design. The standpoint chosen by Nash produces a picture which is both matter-of-factly, as well as spatially and semantically ambiguous.

2.9. The Influence of Hugo Van Wadenoyen (1892-1959)

Moore acknowledged that early on, the precedent set by the photographer Hugo van Wadenoyen was very important to him. Van Wadenoyen seems to have been an inspirational figure for other British photographers as well; Roger Mayne for example met him in Oxford in the late forties, and through him became involved in the Combined Societies group exhibitions of 1951-55. (Interview Mayne 2006).

Born in 1892, Van Wadenoyen established himself as an internationally distinguished pictorialist and was elected a fellow of the Royal Photographic Society in 1918. (Van Wadenoyen 1947: 7) In the 1940s he worked as a professional photographer, whose Cheltenham-based Studio Hugo specialised in illustrative photography, industrial photography and child portraiture. (ibid.)

He wrote several popular guide books on photography, dealing with practical issues, such as *Against the Sun* and *Photographing People*. Van Wadenoyen's 1947 book *Wayside Snapshots* contains a very personal introduction in which he sets out his approach to

photography, aspects of which evidently rubbed off on Raymond Moore. With the benefit of hindsight, Van Wadenoyen's text sketches many of the concerns which were to become central to Moore's approach.

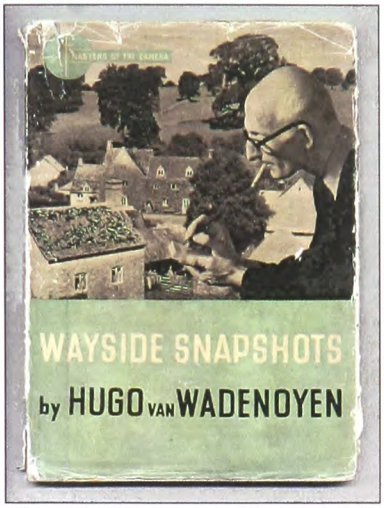

Fig. 13: Hugo van Wadenoyen's *Wayside Snapshots*, published by the Focal Press in 1947.

Van Wadenoyen recounts his own development from frustrated pictorialist, lugging around a heavy half-plate camera in search of suitably picturesque but elusive subject matter, to a liberated "snapshooter" who uses a hand camera to photograph whatever catches his fancy. "Instead of looking for set pieces, instead of searching for preconceived pictorial arrangements of ideal material, I now began to look at things in general - any old things." (Van Wadenoyen 1947: 13)

He speaks of "doodling" with the camera, emphasising the role of playful intuition when framing a photograph, as opposed to rational planning and the application of academic rules. Of course, he admits, "(t)here may be a process of analysis in which I ask myself why I like this scene, what it is I want to say about it", but

> generally, the focusing screen provides the answer by trial and error. I grope with the camera until I feel: Ah this is what I want. (...) It is a process of finding what is really important, what is relevant and what isn't.. (...) I make use of photographic representations of reality, but I tend to regard these as abstract shapes. I play with them until I find an extract, a pattern that satisfies my subconscious. You may be able to trace similarities in the patterns and rhythms that suggest a conscious and deliberate planning, but this, I assure you, doesn't exist. *I feel the patterns, I never work them out consciously.* (Van Wadenoyen 1947: 17-18)

Forms and patterns and are not the only thing Van Wadenoyen is interested in; he is also intrigued by photography's ability to 'document'. However, he stresses the fact that "the camera always lies and that the clever photographer is he who knows how to control the

manner in which it lies". (Van Wadenoyen 1947: 15) Far from being a mere factual record, the photograph also documents the photographer's internal states and attitudes towards the world.

> Of course, not all my pictures should be regarded as pure doodles. Many might almost be called documentaries - only they're not objective enough, they're too obviously coloured by personal feeling. They are generally attempts to capture atmosphere, to tell you something about the place. (ibid.: 18)

Among other things, Van Wadenoyen's text also offers the Modernist mantra that "every sensible honest artist works within his medium – he strives to exploit its possibilities to the full, but accepts without question its limitations and peculiarities". Van Wadenoyen suggests the development of "a photographic imagination – the ability to visualise the world in photographic terms." (ibid.: 15) Compare this to Moore's statement in *Murmurs at Every Turn*, where he speaks of "an instinctive awareness of the medium's essential power of translating and recreating in photographic terms." (Moore 1981a: 9)

The photographs accompanying Van Wadenoyen's text are quite varied: at times they hark back to Pictorialism, evoking a wistful nostalgia for a pre-war 'Olde England'. In fact, Van Wadenoyen admits to the difficulty of living up to his new-found Modernist convictions, remarking on "the quaintly romantic – even pictorial – appearance of some of the snapshots in this book." (ibid.: 16)[15] Some images are in a restrained 'documentary' mode, and others tend towards 'pure form', taking a small detail of the visible world as a pretext for abstraction. For all their limitations, the photographs included in *Wayside Snapshots* provide a thought-provoking overview of various modes of picture making.

Wayside Snapshots bristles with an infectious spirit of experimentation and a sense of the excitement to be had with photography. This is helped by the fact that Van Wadenoyen has all the confidence of a seasoned professional looking back on a long career, and doesn't take himself too seriously. The question whether what he is doing qualifies as 'art' isn't of much concern to him. Nevertheless, in its tongue-in-cheek way, the book provides a blueprint for more serious thought about what it might mean to use photography as an expressive medium.

While Van Wadenoyen demonstrates that the photographer is free, from image to image, to either document, or indulge in abstraction, or communicate mood and atmosphere, Moore's images tend to be more complex and ambiguous, at times succeeding in combining all of these qualities in a single photograph.

In a chapter called 'glimpses of odd corners' (a title harking back to Atget which might almost be programmatic for Moore's late images), Van Wadenoyen defines what kind of subject matter is most interesting to him:

> Back streets and odd corners draw me more than so-called beauty spots. With half an hour to spare in a strange place, I almost invariably wander from the civic centre and multiple stores to explore by-ways and alleys.
>
> It's not that I'm particularly smitten with the conventionally picturesque or the quaint and old - I can find as much attraction in a corrugated iron roof as in a thatched one, the cracked boards of an allotment tool-shed are to me just as likely a subject for a picture as the half-timbered cottage, for all these things have their own individual character, their own particular beauty.
>
> I look at things for what they are and not what they stand for. I choose them for their particular shapes and [not] because of some message they convey. This is why I prefer dwellings to monuments. (Van Wadenoyen 1947: 52)

Van Wadenoyen also suggests that sometimes the most interesting images are glimpsed out of the corner of the eye.

> Very many of my subjects are first glimpsed from my car as I pass by. This is hard on my brakes and has made me expert at driving in reverse (...) Frequently I return in vain; the imaginary masterpiece just isn't there. Yet on the occasions where I don't go back I generally feel a little unhappy - somewhat conscience-stricken about that masterpiece I may have missed - and the impression of that fleeting glance may linger in my mind for years. (Van Wadenoyen 1947: 20)

In Moore's case too the photographer is often transient - walking or driving, only involved with the subject for a fleeting moment - when the images happen 'as if by themselves.'

Moore also feels a deep commitment for those "natural happenings eclipsed and lost in time", the "images [which] flit across the face of things and are gone". (Moore 1973: 203, 1981b: 22) This is also reflected in his choice of title for the 1981 monograph *Murmurs at Every Turn*, which was taken from a poem by Rainer Maria Rilke, a poem which also insists that those evanescent moments may ultimately turn out to be of supreme importance:

> Everything beckons to us to perceive it,
> Murmurs at every turn, 'Remember me!'
> A day we passed too busy to receive it,
> will yet unlock us all its treasury. (Rilke 1938: unpaginated)

Fig. 14: *Rhondda Valley Jumble* (Van Wadenoyen 1947: 57) One of Van Wadenoyen's more 'Modernist' images, combining a strong emphasis on form with a 'snapshot aesthetic' and unspectacular subject matter. Van Wadenoyen is drawing consciously on recent artistic movements such as Surrealism and Cubism, as he freely admits in his text. The planar, 'flattened' quality of this image is also reminiscent of some of the work of André Kertész, a photographer much admired by Moore.

When in 1956 Raymond Moore took the decision to abandon painting in favour of photography, Hugo Van Wadenoyen's books would have been one of a very limited number of reference points for someone interested in creative uses of photography. Dr. Otto Steinert's two publications on *Subjektive Fotografie* and the work of Bill Brandt are often cited as early influences on Moore (e.g. Hall 1995), but Van Wadenoyen's example may well have been more significant for Moore in the long run.

Van Wadenoyen specifically appreciates photography for its ability to give "the effect of casualness and arbitrary cutting". (Van Wadenoyen 1947: 79)

> With the photographic close-up you get the feeling that it is merely a fragment, a sample, cut from a much larger whole. If it is well chosen then it is a representative sample and may in a sense be complete, yet you feel that it goes on beyond the frame - that in fact the frame is purely arbitrary, unpremeditated. (ibid.)

As far as subject matter is concerned, Moore shares with Van Wadenoyen an interest in the overlooked, the unspectacular and the everyday. The two photographers are also linked by a certain obliqueness of approach. Both aspire - quite deliberately - towards the casualness of the amateur snapshot. In their view, photography comes to its own when it speaks most plainly: the strongest photographs are the least stylish. [16]

This may be a somewhat paradoxical ideal, but one which ties in with the equally paradoxical status of photography-as-representation. Although a photograph has an expressive or 'rhetorical' function, although it may 'show us things', the image is at the same time owed to an entirely contingent physical and chemical process. Photographs are not only 'about' the world, but always of the world as well. (Ian Walker speaks of the continual "tension between the constructedness and the indexicality of photography.") (Walker 2002: 18)

2.10. Ray Howard-Jones (1903-1996)

In 1948, Moore met the painter Rosemary Howard-Jones, with whom he was to share a close relationship for more than twenty years. Howard-Jones was born on May 30, 1903 and trained as a painter at the Slade School of Art from 1920 to 1925. (Stephenson and Hoare 1996: 14) In 1943 she became an official war artist and was commissioned to record defence installations on the islands of Flat Holm and Steep Holm in the Bristol Channel.[17] Early on in her career, she changed her name to 'Ray' Howard-Jones, in response to what she perceived to be the art world's gender bias. Between 1949 and 1992, she produced most of her work on the Dyfed coast in West Wales, especially around Martin's Haven near the village of Marloes. She became best known for her brightly coloured watercolours and oil paintings of Pembrokeshire landscapes. Among other things, she was commissioned to produce a large format mosaic for the façade of the offices of the *Western Mail* in Cardiff, a work which still exists. A monograph of her work entitled *The Elements of an Art* was published in 1993. From the late forties until her death on June 25, 1996, Howard-Jones lived at 29 Ashchurch Park Villas in West London. (Stephenson and Hoare 1996: 14)

In a letter to Mark Haworth-Booth, Ray Howard-Jones describes how she was first introduced to Moore:

> After the war (...) I had a fine studio - right on Ravenscourt Park... was in the stable of the Leicester Gallery - & working hard for another show - when a younger member of the RA college [likely Royal College of Arts] - came to me - one day looking sad & worried -- wandering round the studio, picking up things & putting them down again -- finally said - 'I am exceedingly worried - have a student -- maybe something good there - but now has lost all scence [sic] of direction - not learning - I've tried everything - lost in a sort of depressed maze -- can I bring him to you?' (...) So he brought RM -- who continued to come and come -- I did all I could to restore confidence - & make a new direction - away from Paint - Design (...) - possibly [towards?] photography. - he came & came back each evening, being physically and mentally FED! (...) We became good friends - he came to my show at the Leicester... (Howard-Jones 1987: I, II)

Derek Hirst describes Ray Howard-Jones as

> a 'Sladey Lady' (...) with a small private income... a bit of posh Welsh, and rather cranky. Like Ray she was drawn to the Romanticism of 1930's artists like Paul Nash. (...) To be

> perfectly honest, most of us were mystified as to why Ray was attracted to her - but he was. (Email Hirst, April 6, 2006)

Russell Platt recalls Moore as a bit of a womanizer. "He enjoyed his fun, and his women - he and Ray Howard-Jones were 'hot stuff'" (Interview Platt 2006)

Fig. 15: Ray Howard-Jones in the Garden of 29 Ashchurch Park Villas, shortly after she and Moore moved in. (Collection of Nicola Purnell)

> She rented a delightful artist's studio, on the edge of the Shepherd's Bush side of Turnham Green Park. But they decided to buy a house together in Shepherd's Bush, a large detached house they got cheaply because it had an old lady as a sitting-tenant - in some of the best rooms, paying a pepper-corn rent.[18] When she died, in fact, Ray turned her rooms into his photographic set-up. (Email Hirst, April 6, 2006)

Raymond Moore's friend Robert McClelland[19] believes that Ray Howard-Jones was a crucial influence on Moore in the early days, and that Moore often sought her opinion on artistic matters.

> When he did a new print, he'd display it on the back of the lounge door for Ray Howard-Jones to criticise and dissect. Clearly, what she said was very important to him. (Email McClelland, November 21, 2005)

Fig. 16: Moore in the garden of 29 Ashchurch Park Villas. (undated). (Howard-Jones ephemera)

Fig. 17: 29 Ashchurch Park Villas, Ravenscourt Park. The home of the 'two Rays' in London from the early 1950s until their split in 1971. (Photograph 2006)

The 'two Rays' never married; Ray Howard-Jones' niece Nicola Purnell recalls that it was "a terrific taboo". (Interview Purnell 2004)

> My family didn't like Ray Moore at all, because they were quite snooty, and thought he was 'of working class.' They weren't very well-received - out of wedlock and 17 years younger... (ibid.)

It is unclear when the 'Two Rays' actually moved in together, because Raymond Moore kept his own bed-sit in Chiswick until at least 1952. The deposit on 29 Ashchurch Park Villas was paid by a wealthy relative, the husband of Ray Howard-Jones' sister Gabrielle. He owned a farm and old mill in Suffolk, where some of Moore's early images were taken (RMC 0061, RMC 0069). (ibid.)[20] The agreement was that Moore would be responsible for paying the mortgage on the house.

> Gabrielle's husband actually was very respectful, he didn't have any prejudices. Of course he helped out with the house - my aunt was so poor, they were always sending little bits of money, they paid for the roof to be repaired on the house and all sorts of things like that -

they kept them going. My father used to send a little monthly allowance to my aunt as well. (ibid.)

2.11. Skomer Island: The Early Days

From 1949 onwards, the 'two Rays' spent nine summers on Skomer Island off the Pembrokeshire coast. (Moore 1990) Ray Howard-Jones recalls:

> Having heard me talk so much about Wales and the wonderful Island of Skomer - [Ray] said one Day - 'let's go to Skomer in the Vac--' Having never led the sailing - swimming life I had - ...my anxieties were many! But he insisted--
> At the time, the Coast Guard Reuben Codd + family lived and farmed there so I wrote - he was willing to rent us some empty low Byres in which to sleep & cook - It was a wonderful success -- RM learned quickly all the arduous skills needed for Island survival -- we worked hard and enjoyed all the animals - he had never before caught and bridled a great Shire horse! (Howard-Jones 1987: II)

Fig. 18: Raymond Moore mowing grass on Skomer Island (probably in 1949). (Howard-Jones ephemera)

In a diary fragment dated August 13, 1954, Ray Howard-Jones describes a day on Skomer

> Tremendous day - early sun & hot (...) worked in morning (...) then packed hasty lunch & away to the pool seals. Wind cold on the way over - but warm at sea level - had our ritual conjugal bath - cold! Lunch in the nude, loved each other and returned happy and glorious up the cliff. Worked in barn 4-7 - R in workshop. Wanted to go sealing - castle bay, R. reluctant - he shot rabbit for the S's [dogs] and then we set off! (Howard-Jones ephemera, Box R7/6)

Fig. 19: Ray Howard-Jones on Skomer Island. Inscribed on verso in Moore's handwriting: "Ray holding dead greater backed gull shot by me." (RMC 0287) (Howard-Jones ephemera).

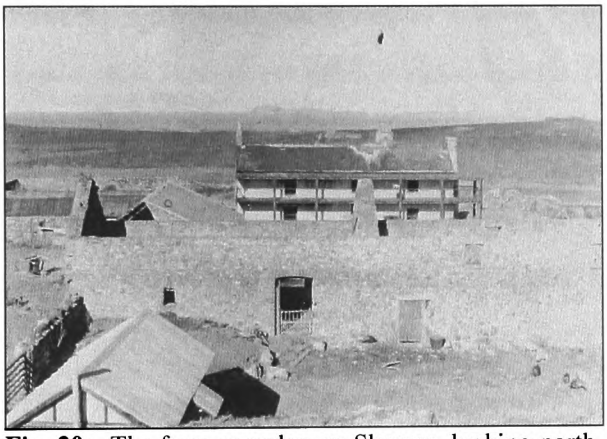

Fig. 20: The farm complex on Skomer, looking north. On the back in Howard-Jones' handwriting: "In the foreground roof of studio / Barnwall / House / On Horizon Ramsey Island / Roof marked with circle is over chalets where we live." (Howard-Jones ephemera).

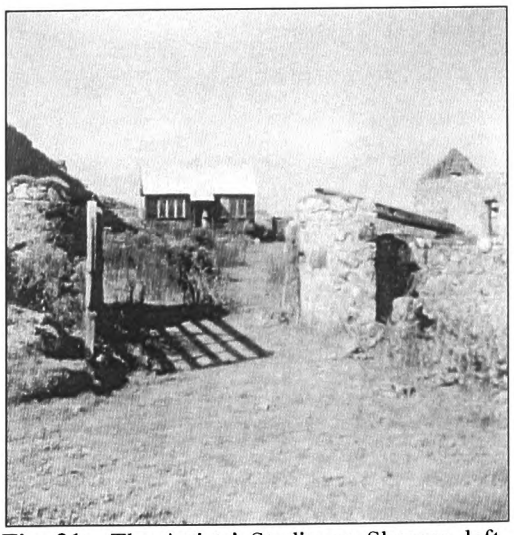

Fig. 21: The Artists' Studio on Skomer, left of centre. (Howard-Jones ephemera).

Fig. 22: The 'Two Rays' in the studio. (Howard-Jones ephemera).

Skomer Island is noted for its seabird colonies and as a breeding site of the Grey Seal. Prehistoric settlers are said to have arrived on the island as early as 5000 years ago, and their relics are encountered everywhere.

> The archaeological evidence is exceptional and suggests an Iron Age farming community that may have numbered up to 200 people. The remains of huts, fields and cairns represents one of the most complete areas of pre-historic settlement of this scale in the British Isles (...) Much of Skomer is a scheduled Ancient Monument and it was declared a National Nature Reserve in 1959. (Skomer History: Fact Sheet)

On the map below, the farm complex is indicated as "old farm". The North Haven, which serves as the landing point for the ferry from the mainland, is marked with the letter A. B marks an iron-age settlement, C marks a group of nine cairns which may indicate a prehistoric burial ground, and D marks a point "where ancient and modern field boundaries run parallel, the modern one close to the path and the prehistoric one on the rock ridge above." (ibid.) This also seems to be the approximate point of view of Moore's oil painting, *Skomer 1949*.

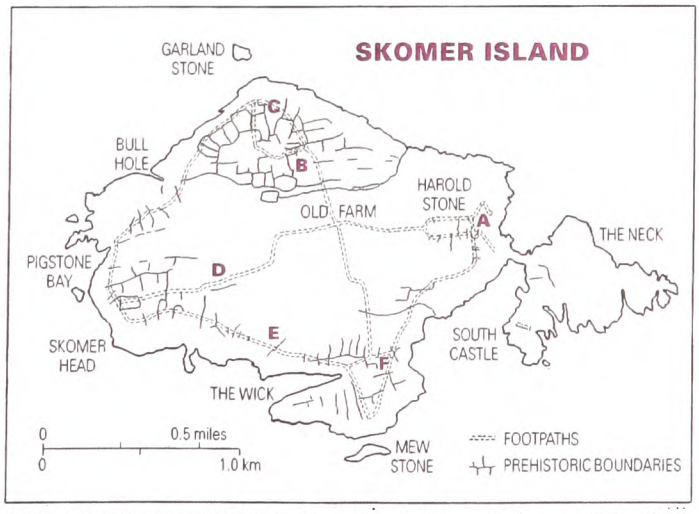

Fig. 23: (Skomer History: Fact Sheet) Map of Skomer Island.

Fig. 24: One of Moore's few surviving oil paintings, *Skomer 1949*, showing the farm from the southwest. A field boundary is visible prominently in the foreground.

Derek Hirst recalls that the photographs Moore took on Skomer were worked on during the winter months when he came back to London.

> His model of the 'art' photographer was those who were hands on from taking the initial 'shot' to the final individual print. The work he produced was intense, and always interesting. We had great respect for what he was doing, but looking back, I don't think it was particularly distinctive. It relied on a subject matter familiar through painting - images from the 'natural' world; anthropomorphic images and the stuff of collage - fragments, textures, details, with a slight edge of Surrealism. It was still very much the imagery of a 'Painter', as had been that of those early French photographers we much admired. (Email Derek Hirst, April 6, 2006)

Fig. 25: *Doorway* (RMC 0291) (De Maré 1971: 12)

2.12. The Later Days on Skomer: Isolation and Transience

After the first stay of the 'two Rays' on Skomer in 1949, the island was sold to the industrialist Leonard Lee from Coventry. From 1951 onwards, Mr. Lee allowed the two artists to stay on Skomer for two to three months every year, until 1958 when he sold the

island to the Nature Conservancy. (Howard-Jones 1983: Chapter 4) In 1949 the island was still permanently inhabited by the coastguard and his family, but two years later the farmhouse had been abandoned.

> The artists camped out in the chalets, using the cattle yard as a studio space, but everything was falling into disrepair. They were very isolated. Ray Howard-Jones' paintings record the drama of the landscape and the way that the elemental forces of nature dominate man's puny efforts. Their simple lifestyle and outdoor existence made them part of the setting in total harmony [with their surroundings] (Howard-Jones 1983: no pagination).
>
> Gradually the house deteriorated and fell down, to the point that in the end they were just camping there, in the last bits. It's quite an amazing thought for two people to live like that. Coming back and seeing that the roof had collapsed, gradually seeing it decay... (Interview Purnell 2004)

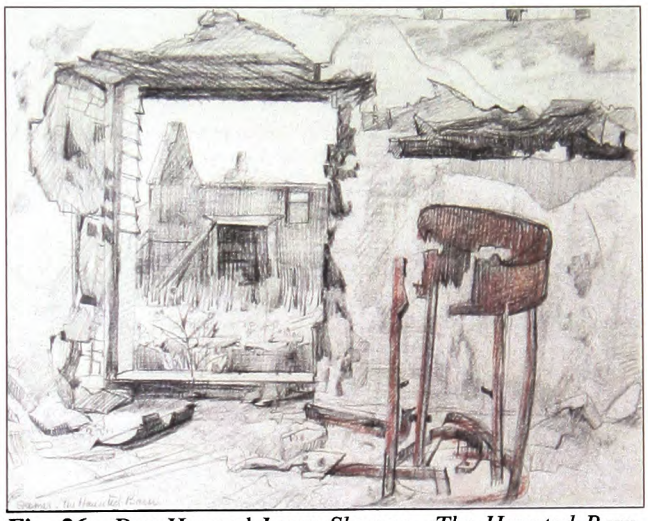

Fig. 26: Ray Howard-Jones *Skomer - The Haunted Barn.* (Collection of David Moore, Brecon.)

Fig. 27: The Farm on Skomer in 1949. (Howard-Jones ephemera)

Fig. 28: The Farm on Skomer, ca. 1956.[21] (Collection of David Moore, Brecon).

Arguably, the experience had a lasting effect on Moore's artistic outlook, since the ephemeral quality of human-built structures became a recurring and central theme of his later work. Moore and Howard-Jones' Neo-Romantic inclinations made them predisposed to respond to an environment like Skomer. They cocooned themselves to some extent, preferring the isolation of the island to the hustle and bustle of the London art scene. In a letter written to Howard-Jones in the early 1950s, Moore makes the suggestion that they might want to join the Institute of Contemporary Arts at Dover Street[22].

> "I must say I am beginning to feel we lead a rather too cloistered existence. I think it's a great help to contact people in other branches of creation - music, poetry - philosophy etc.".[23] (Howard-Jones ephemera, R 1/2/3, Box 3)

As time went on, Moore found less and less time to join Ray Howard-Jones on her excursions to the Dyfed coast. Their correspondence held at the National Library of Wales gives the impression that as early as 1952, he often returned to London to resume teaching, while she stayed on in Pembrokeshire.

> So glad the sun shines your end - it's been a bit shifty here today. I long for a breath of air of [sic] for the sea - I get so sick of being surrounded by buildings, and the hundreds of small factories on the way to Watford. How does the island drawing look? Don't exhaust yourself *please*. (Howard-Jones ephemera R1/2/3 Box 3)[24]

2.13. Drama on Skomer (1957)

The annual holidays on Skomer came to an end in 1957, after a German zoologist was killed during a storm. In a letter to Mark Haworth-Booth, Ray Howard-Jones gives a colourful account of the incident.

> The German Karl Scheunemann[25] lost us the Island (...) [He] came to the Island unannounced + minus *any* permission. - Mr Lee was good about real nature researchers & we cared for them, but the boat man had to see his written permission. Karl refused to answer any questions has [sic] to how or why - from whence he came - saying only 'I come to study seals and will live with you!!!' (Howard-Jones 1987: II)

Moore and Howard-Jones showed Scheunemann a safe place to erect his tent, and warned him of the most hazardous parts of the shoreline. They told him to be particularly cautious around 'Pigstone Bay' in the West, where a small peninsula struts out, conveniently placed opposite a seal cave (see map above). They knew that this peninsula could be cut off within minutes by a rising tide, with currents too strong to swim - "next stop America". (Howard-Jones 1987: IV)

Fig. 29: Ray Howard-Jones at Pigstone Bay (Collection of Nicola Purnell) (RMC 0266)

Unfortunately, Scheunemann ignored their advice and went missing during a storm on August 23, 1957. Because Skomer was cut off from the mainland, the 'two Rays' spent the next three days in a frantic search for him. ('For Love of an Island' 1958)

> [Winds of] 70-90-100 mph our clothes roped to us - or they tore shredded [sic] on our hands and knees - imposs [sic] to stand, we searched + searched - all proper coast guard flares we had - in case of trouble (...) 1st night set them off -- no answer -- 2nd burnt rubbish - old clothes - hay. No reply -- 3 night [sic] (I had a slight heart attack - was with a trolley collecting Bracken to burn, & RM without telling me had gone far down to N. Haven where there was an enormous log, which I had been drawing - this he roped and charged all up the steep cliff back to the farm -- we set fire to this, and the heather caught - answer - RM - a RAF Morse expert - but coast guards could not read it! Had to drive all the way back to Milford [Haven] ! to collect an officer who could!... Many people + a RNAF Helicopter came out to search - while we lay on our backs, sick & exhausted, this they did - nothing found--- (Howard-Jones 1987: III-IV)

In one of her 'scribbling diaries', Ray Howard-Jones gives another account of the same incident, blaming Moore's later chronic heart condition on the ordeal.

> RM dragged up a great load of planks from the North Haven; shall never forget the moment of horror when he appeared with this. I thought 'that will kill him' - how right I was. Everything that would burn - bar the furniture was collected from the chalets - dragged up the 1/4 mile to the rock - piled up, our last tin of paraffin poured over - Heaven what a blaze (...) all day Sunday R searched - how many times he risked his life I don't know.[26] (Howard-Jones Ephemera, Box R3/13)

Fig. 30: "Helicopter coming to the rescue, August 26th 8am 1957." (Howard-Jones ephemera)

Although no body was ever found, eventually Scheunemann's binoculars were recovered from opposite the seal cave. The 'two Rays' returned to London to recuperate. Scheunemann's parents and fiancée arrived from Germany and two inquests were later heard, the first returning a verdict of 'suicide' and the second of 'lost at sea'. (Howard-Jones 1987: IV)

> I was ordered rest - + RM to a Heart place for tests - here he had another near fatal attack - & was rushed (...) to University College Hospital. [I attended the second inquest, then went] straight back to U.C.H... RM asking to come home - consultant: No-no permission - he beged [sic] -- I pleaded --No- (Tuesday) can not, he will be dead by Friday -- there is no hope at all - the heart muscle has been torn apart... (Howard-Jones 1987: V)

Howard-Jones was eventually allowed to take Moore home and began to nurse him back to health

> He was then on the awful drug Dundevan - a small cut even & one bleeds to death in 20-30 mins - if no hospital help is at hand - max. time five years... for eleven I nursed him on this." (Howard-Jones 1987: V)

One year after the incident, the *Western Mail* published a series of full-page articles on the life of the 'two Rays' on Skomer, entitled 'For Love of an Island' (Monday, May 5 - Thursday, May 8, 1958). The series seems to have been initiated by Howard-Jones, and

features a rather sensationalist account of the rescue attempts. (RHJ ephemera H 5/5 'Press Cuttings 1955-93')

2.14. The Cottage at Martin's Haven

Leonard Lee sold Skomer Island to the Nature Conservancy in 1958, partly as a result of the Scheunemann incident. Although Moore and Howard-Jones could now no longer stay on Skomer itself, Lee granted them the use of his cottage at Martin's Haven, in return for looking after his deer park. (Howard-Jones 1983)

Fig. 31: (Undated, collection of Nicola Purnell). The cottage at Martin's Haven near the village of Marloes. The building is only a few hundred metres from the setting off point for the ferry to Skomer Island, which is hidden from view at the foot of the slope behind the wall to the left.

Moore and Howard-Jones continued to spend long stretches of time in Pembrokeshire throughout the 1960s. Ray Howard-Jones' niece Nicola Purnell recalls that she once looked after 29 Ashchurch Park Villas when the 'two Rays' went to Wales.

> They both had their little Renaults (...) They used to go to Wales around April or May, and they used to spend *forever*, preparing, packing all their clothes and bits and pieces, and their vans would be piled up, absolutely stuffed with everything. And then they'd finally go, and you know what the roads were like then, quite different from now, so it was a real journey... Ray Moore always had to come back earlier because of teaching at Watford, he'd go down in the spring and then he'd have to come back to teach for the summer term. Then he'd go down for the summer holidays and have to come back again in September to teach - he had a lot more pressure with that. (Interview Nicola Purnell 2004)

The whitewashed 'toothed' wall surrounding Martin's Haven cottage appears in Moore's image RMC 0034, and the images RMC 0028, 0084 and 0094 were taken from within the building.

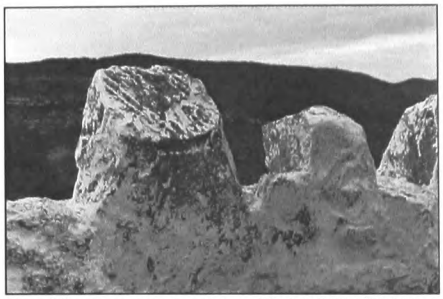

Fig. 32: *Pembrokeshire 1964* (RMC 0034)

The cottage has a certain similarity with the house featured in one of Moore's most intriguing later images - *Allonby, 1982* (RMC 0186). The resemblance stems from the shape of the roof and the low wall delimiting an area of ground which is neither entirely private nor entirely public. The partly demolished wall further away from the cottage also echoes the arched shape of the wall in *Allonby 1982*.

The cottage is situated close to Marloes Sands, an impressive sandy beach interspersed with complex rock formations. During the 1960s, Moore and Howard-Jones documented this area frequently in their paintings and photographs.

After the split from Moore in 1970, Ray Howard-Jones continued to work in the Marloes area almost until her death, using a caravan parked on the grounds and later the shed visible on the right of fig. 31 as her makeshift studio.[27]

2.15. The Influence of Arthur Machen (1863-1947)

In the late 1940s or early 50s, Moore came across the writings of Arthur Machen, now best remembered for his novel *The Hill of Dreams*. (Moore 1981b: 23)

> His writing may seem stilted and archaic now, but I was fascinated by [how] his attention to penumbra and the half-tones around a shadow - seemed to be describing meeting places between two ways of being. He helped focus that sort of thing in myself. (Moore 1981b: 23)

Machen's concerns were very much the Neo-Romantic ones which were close to the heart of Moore and Howard-Jones at the time. He describes a world full of haunted ruins, mysteries and dark portents, and his writing often revolves around the figure of 'the artist' as existential loner. In the foreword to *The Hill of Dreams*, Machen writes that he set out to write "A 'Robinson Crusoe' of the soul", intending

> to take the theme of solitude, loneliness, separation from mankind, but in place of a desert island and a bodily separation, my hero should be isolated in London, and find his chief loneliness in the midst of myriads and myriads of men. (Machen 1927: viii)

Moore's early photographs resonate in interesting ways with certain passages from *The Hill of Dreams*, which may provide a glimpse into what made Moore 'tick' when he first became involved with photography.

Lucian, the protagonist of *The Hill of Dreams*, is a struggling writer and "a lad who lives partly in the life of today and partly in the Roman world of the second century of our era." (ibid.) The following is a description of the moment when he enters the uncanny 'parallel universe' for the first time:

> About a mile from the rectory he had diverged from the main road by an opening that promised mystery and adventure. It was an old neglected lane, little more than a ditch, worn ten feet deep by its winter waters, and shadowed by great untrimmed hedges, densely woven together. On each side were turbid streams, and here and there a torrent of water gushed down the banks, flooding the lane. (...) he thrilled with the sense of having journeyed very far, all the long way from the known to the unknown. (...) He found himself, as he had hoped, afar and forlorn; he had strayed into outland and occult territory.

Fig. 33: Raymond Moore in Neo Romantic mode: *Pembrokeshire 1968* (RMC 0112).

Judging from some of Moore's letters and from diary entries by Ray Howard-Jones, Moore would probably have identified with Lucian's torments over his perceived inadequacy as an artist.

> The periods of despair were often long and heavy, the victories very few and trifling; night after night he sat writing (...) and there were moments when the accustomed vision of the land alarmed him, and the wild domed hills and darkling woods seemed symbols of some terrible secret in the inner life of that stranger - himself. (Machen 1929: 41)

While it is easy to see the similarity between the brooding atmosphere typical for Machen's writing, and the mood of Moore's early Pembrokeshire landscapes, the connections are perhaps less clear in the case of Moore's later, more restrained photographs. However, even in his later work Moore retained a fascination with the intuitive and ineffable, the likely result of being steeped in the traditions of both Neo Romanticism and Surrealism during his formative years as an artist. This aspect is given expression in the following passage, in which Lucian tries to define the goal of creative expression (writing in his case):

> 'Literature', he re-enunciated in his mind, 'is the sensuous art of causing exquisite impressions by means of words.' And yet there was something more; besides the logical thought, which was often a hindrance, a troublesome though inseparable accident, besides the sensation, always a pleasure and a delight, besides these there were the indefinable, inexpressible images which all fine literature summons to the mind. As the chemist in his experiments is sometimes astonished to find unknown, unexpected elements in the crucible or the receiver, as the world of material things is considered by some a thin veil of the immaterial universe, so he who reads wonderful prose or verse is conscious of suggestions that cannot be put into words, which do not rise to from the logical sense, which are rather parallel to than connected with the sensuous delight. The world so disclosed is rather the world of dreams, rather the world in which children sometimes live, instantly appearing and instantly vanishing away, a world beyond all expression or analysis, neither of the intellect nor of the senses. (Machen 1929: 138)

This passage prefigures many of the concerns which later crop up in Moore's statements on what he was trying to achieve in his work: The desire to remain open to those 'unexpected elements' contributed by chance or unconscious processes, an acknowledgement of "the presence of a world which remains almost invisible" and perhaps, a longing to reclaim a more 'authentic' sense of being in the world, as experienced in childhood. (Moore 1981b: 22, Moore 1976: 11)

The Hill of Dreams ends with the protagonist wandering the foggy streets of London, feeling no longer able to commune with other human beings, and teetering on the brink of insanity.

> (I)n that distorting medium of the mist, changing all things, he imagined that he trod an infinite desolate plain, abandoned from ages, but circled and encircled with dolmen and menhir that loomed out at him, gigantic, terrible. All London was one grey temple of an awful rite, ring within ring of wizard stones circled about some central place, every circle was an initiation, every initiation eternal loss. Or perhaps he was astray forever in a land of grey rocks. (...) He was led back to the old conclusion; he had lost the sense of humanity, he was wretched because he was an alien and a stranger amongst citizens. It seemed probable that the enthusiasm of literature, as he understood it, the fervent desire for the fine art, had in it something of the inhuman and dissevered the enthusiast from his fellow creatures. (...) (T)he average man hated the artist from a deep instinctive dread of all that was strange, uncanny, alien to his nature... (Machen 1929: 194-197)

There was undoubtedly something of the recluse to Moore's character, increasingly so towards the end of his life. A student at Trent Polytechnic in the 1970s described Moore as "the outsider, shunning - not connecting with - mainstream life and looking for those backwaters where he can hide." (Email John Brown, March 24, 2006) It seems to me that Moore's late work might be described as an attempt to stare straight into the face of contingency, single-mindedly and without flinching. The price to pay for this may have been that, to the casual observer at least, he appeared to be a world-weary miser. More often than not it meant that he was overlooked completely.[28]

2.16. The Early Days at Watford School of Art

In 1950, Moore graduated from the Royal College of Art with an A.R.C.A. Derek Hirst recalls:

> I saw much more of Ray when we left the R.C.A. He lived just around the corner from me. It is then we became real friends. I rented a room on Chiswick High Street. He rented a room in a huge old house on the river owned by an old aristocratic, fairly senile old crone.[29] (Email Hirst, April 6, 2006)

Fig. 34: The Mall, Chiswick. (Photograph 2006)

Housing in London was a major problem at the time, not only because of the destruction through bombing, but also because of housing deficiencies dating back to the 1930s. (Inwood 2000: 814) The situation was exacerbated by the fact that instead of stagnating as predicted, population figures actually rose after the war. The available housing tended to be of poor quality, and landlords often split up flats into single furnished rooms which they then rented out at extortionate rates. (ibid.: 832)

Moore was living in a single room in Homefield House, on 'the Mall' in Chiswick. Before he moved in with Ray Howard-Jones in the early 1950s, his letters often contained references to the social tensions brought about by such cramped living conditions. Spending the summer months on the deserted island of Skomer would have provided a welcome respite from this.

Although the Mall is flanked by a row of rather grandiose old houses, the neighbourhood has an oddly melancholic and forsaken quality. The Mall is a residential street, far removed from the hustle and bustle of Chiswick High Street. Placed prominently at one end of the Mall, there is an ancient causeway which loses itself in the mud of the estuary. It has been repaired countless times over the centuries, and now consists of a curious hotchpotch of stones of different shapes and sizes. Although the intended straight line across the Thames is still clearly visible, the causeway is in an advanced stage of dissolution into its environment, with

some blocks of paving stone scattered far downstream. A few minutes' walk from the Mall, there lies a sleepy park with a large semi-derelict greenhouse, unkempt hedges, and a scattering of antique statues. (Visit to Chiswick 2006)

Derek Hirst recalls:

> For those of us who didn't want to go back to the provinces and take up a full-time job teaching, without any income staying in London, hoping for a career as an artist was a tough and daunting prospect. Ray was lucky. He got two days teaching a week, teaching painting and lithography at Watford School of Art. But the following year, when I graduated there were hardly any jobs like this left. Art Schools which had enlarged immediately post-war to accommodate ex-servicemen, as they passed through, were being considerably reduced in student numbers.
>
> Ray discovering I had no work, introduced me to Alec Sutherland, the newly appointed Principal at Watford. He managed to find me about four hours' work. Sutherland was unique in that he was not from the Royal College, he had studied at the Courtauld. Until then it was impossible to get a job in an English or Welsh art school without having been a student at the College, and being entitled to put the magic letters: A.R.C.A. after your name. On the teaching pay scale it was the equivalent of having an Oxbridge M.A.

2.17. The Struggle with Painting

Hirst recalls

> The idea of part-time teaching was that it bought us time to do our own work as artists. Most of us struggled to do so. I destroyed all my College work, and Diploma Exhibition except for a small self-portrait. Those of us who had become hooked on Modernism, felt the need to re-educate ourselves as artists, and find the solitary discipline necessary.
>
> Ray was as unsuccessful as I was in those first years out of College. He told me often that he knew what he wanted to do, but couldn't find a way to do it in painting. (Email Hirst, April 6, 2006)

Moore himself recalls in a lecture to students at Trent Polytechnic

> I spent ages making drawings in mixed media, oil paint seemed inadequate for my purposes. It did not have the precision or degree of control. (...) (T)he obsession with the here and now dominated to such an extent that I began to wonder whether another medium would enable me to get down onto paper the sense of moment, plus the interest or obsession with detail and textural form. At about this time [early 1950s] I had seen reproductions of the work of Edward Weston and Albert Renger-Patsch. [sic] Small wonder then, particularly as I had some knowledge of photography that I decided to experiment [with photography]. (Moore 1974: 3)

In an interview with Peter Turner, Moore says

> At this point I was determined to be a painter. I was interested in experimental work, doing abstracts, and as time went on I became concerned with the ephemeral qualities of things... (...) [Photography] seemed a more intelligent way of expressing the things that concerned me. (Moore 1976: 11)

Russell Platt recalls that in the early 1950s,

> Ray was beginning to move into serious photography and bought two brand new 35mm cameras and showed me the results (in colour) taken on Skomer where he tested the results with some close-ups of the beach which pleased him because of the detail clarity – every grain was visible! (Letter Russell Platt, April 3, 2006)

Derek Hirst recalls that Moore bought a second-hand camera from a pawn shop in Hammersmith:

> It was made by Kodak and designed for the Everest Expedition - it was painted white, for Edmund Hilary or whoever got to the top if they were successful. It sounds silly now, but the two difficult things were: First, to focus the camera on the subject, and second, to guess the right exposure. The first film he had processed at Boots, the Chemists. He phoned me to go round to see the results. In a state of some excitement he showed me the little black and white contact prints. He had taken various trial photographs. One set was of his books on a shelf. With a magnifying glass he pointed out in the prints that one could read the lettering on the spines of the books - so they had to be 'in focus'. (Email Derek Hirst, April 6, 2006)

The following excerpts from a series of letters written to Howard-Jones cast light on Moore's increasingly desperate struggle with painting, and his work as a painting instructor at Watford. Most of them can be dated to 1952.

> Am going to try removing nearly all the oil from the white next time I paint, this should help to stiffen things up a bit, I'm getting sick of trying to drag an area of paint - and finding it covers up the whole issue! (...) Think I might try a self portrait drawing in pastel - better medium for me I think - the exacting pencil doesn't help." (Howard-Jones ephemera R1/2/3 Box 3)[30]

> Drew myself again last night - I really am unskilled - it worries me. I cannot manage to get any form unless I simplify the lighting and tonality - how these people can draw odd lighting effects and still keep the form I don't know.[31] (...) Drew another self portrait last night - in pen and wash - not bad in some ways - am getting a little sick of my mug however! [32] (Howard-Jones ephemera R1/2/3 Box 3)

> Part-time rates for life-painting have gone up to 17/6 per hour - so that's a help. Painting rather dull yesterday - their heads don't seem to be in the job. I've wondered of late whether this has deeper roots than would seem to be the case. I can't help feeling that the faith *in visual things as such* is no longer there - part of the revolution we are living in - and these students are unconscious protagonists of this. Without the faith even youngsters are up against it. After all it seems impossible to paint *even* accurately without *some* real passion - what do you think? Can't think of more to say my love - in one of my silent moods you know so well. (Howard-Jones ephemera R1/2/3 Box 3)[33]

> Managed to get a certain amount of painting done on the landscape - now see what is wrong with the portrait - dead in colours, unless I pay more attention to the decorative colour values I'm done for (...) Went to the I.C.A. (Dover St.) Saturday afternoon to join - but found subscription £2-2-0 per year (...) Saw an exhibition there of photographs by 'Cartier-Bresson' - very good indeed - a really intelligent use of the camera. (Howard-Jones ephemera R1/2/3 Box 3)[34]

> God - how I hate these bloody painters [painting students at Watford] - another unruly mob this afternoon - glad to see the back of them. Wish sometimes I were the sergeant major type - would only sound ridiculous if I tried to be. Too damn diffident that's the trouble. (Howard-Jones ephemera R1/2/3 Box 3)[35]

Went round Ron's [Ronald Davey's] last night - long arguments about the future of painting - Ron backing the abstract house! I'm still not so sure. Although an expressive use of colour seems a possible way out (think you mentioned this some time ago) (...) I was going to say how increasingly stuffy Watford seems - the whole atmosphere of the school is so schooly. We need a breath of fresh air - these bloody exams are mainly to blame. Fancy having to train students for an exam in painting. It stifles any initiative. (Howard-Jones ephemera R1/2/3 Box 3)[36]

Have not done any painting myself - lost my sense of direction for the moment - don't think the still life group here really has the significance I thought it had - feel it's only a dead end - the whole point of the picture residing in the peculiarity of the group - *not* really painting you know - a return to the abstract seems the only way out. A rather dreary day at Watford with a crowd of restless students - I really don't know why the devil some of them come to the school. (Howard-Jones ephemera R1/2/3 Box 3)[37]

Glad the watercolours are coming along - I haven't done any painting for nearly three months. Bags of sweat and labour on the motto in Watford - shan't I be glad when the move is complete. (Howard-Jones ephemera R1/2/3 Box 3)[38]

Finally, in a letter dated 1955, Moore writes:

Thank you for this morning's letter - congratulations on selling a picture - what wonderful news - you certainly seem to be having a hectic time - thank God one of us has made a success of something - I seem to have completely dried up - nothing at all seems to come - not even the desire to paint. Am becoming more and more convinced I haven't got what it takes. (Howard-Jones ephemera R1/2/3 Box 3)[39]

In a 1983 documentary, Moore reflects:

I found that while I was painting, I tended to go on working at a painting an awful lot, over a long period of time, and that an odd series of metamorphoses occurred, where one painting gradually shifted and moved into another, then into another and so on - the painting was continually changing. I found it very difficult to come to a final decision - I was so intrigued about this sense of time passing, which actually effected itself in the painting. (BBC Northeast 1983: Minute 5)

Fig. 35: *Hanging Gull, 1953* (Chalk and Wash) (Collection of David Moore, Brecon).

Fig. 35 shows one of the few surviving paintings by Moore. The image seems more blatantly symbolic - as a 'memento mori' - than most of Moore's photographic work. The way in which the subject is surrounded by several outlines and emerges only partly out of its background calls to mind the effects which can be achieved in photography through prolonged or multiple exposures.

The self-luminous fuzziness of Moore's *Hanging Gull* may owe something to the example of Francis Bacon. Russell Platt recalls that he went to see an early Francis Bacon show at a small gallery in London together with Moore: "Ray was very impressed by that, and he wasn't impressed with a lot of things." (Interview Platt 2006)

A similarity to Moore's later photographic work seems to be that the image is built up of intricate layers almost imperceptibly blending into each other. In the photographs this is often achieved by working with reflective surfaces, or with subject matter which already has such a 'layered' quality (scrap yards, visible repairs on buildings or roads, atmospheric effects etc.).

There is also the same subtle tension between, on the one hand, accuracy and control (for example in the left wing of the gull), and on the other, randomness and chance (for example in the layers of wash and elements of 'frottage' in the lower half of the image). A further similarity to many later photographs lies in Moore's close attention to angular tension. The shape of the bird's wings and feet is determined by the interplay between gravity and the tension between various bones and sinews, and it is easy to imagine how these will change as decomposition sets in.

Fig. 36: *Frost, Suffolk* (RMC 0061) The visual tension between varying angles seems to provide an important point of interest for this early photograph by Moore. Later images revisit the same theme in more subtle ways. (For example, RMC 0174, 0179, 0196 and 0244).

Fig. 37. below shows an undated pastel by Moore which illustrates well his tendency to 'overwork' an image. When compared to photographs such as RMC 0067, 0196 and 0239, the continuity in terms of both subject matter and composition is striking.

Fig. 37: Undated pastel by Raymond Moore. (Original in the Raymond Moore Archive, reproduction courtesy of Jim Hamlyn.)

2.18. Moore Establishes a Photography Section at Watford (1956)

Moore recalls

> I was very fortunate during this period of being given, what I regard in retrospect as enormous help by the principal of [Watford] Alec Sutherland, knowing my great absorption in photography asked me whether I would like to start up a small photographic section in the school for the use of the graphic design students, this was in 1955. I agreed with enthusiasm and set about the task knowing little then of studio techniques and the handling of larger cameras - two battered Sandersons! However things started, students became involved and in many cases quite 'sold' on the medium, so much so that when they left some opted for photography instead of graphics as a career. The section grew, City and Guilds was taken on in the evenings and more equipment came our way. (Moore 1974: 4)

When he was asked to set up the photographic department

> (i)t was rather terrifying because I didn't know that much technically. I used to take equipment home with me at the weekend and I teach myself. I bought Ansel Adams' books and devoured them and slowly began to discover the ABC's of photography. (Moore 1976: 11, 12)

Derek Hirst explains that the decision to open a photography section was taken as part of the efforts to avert the threat of closure which then hung over Watford School of Art. Moore had recently bought new equipment and set up a simple darkroom for himself. It was fortunate for Moore that he had taught himself those additional skills, because as Hirst recalls,

> a bombshell hit the Art Schools. Quentin Hogg (later Lord Hailsham) was the Minister of Education and he decided to close down at least 30 of the local Art Schools in the country. Watford was near the top of the list. St Albans was the other town in Hertfordshire with an art school. The Principal there was a woman with some clout in both the Art World and the

> Ministry of Education, so it looked as though Watford was doomed to close. However there was considerable outrage throughout the country at what was seen as a philistine act by the government, and a compromise was reached. St Albans was to keep the N.D.D. in Painting and Sculpture, and Watford, in part because there was a large Printing Department servicing the local printworks, was to start an N.D.D. Course in Graphic Design. This meant there would be no work for Ray in the School once the two years of painting students had completed their Diploma. Sutherland realised a photographic section would be needed for the new course, and suggested Ray start one. It was about survival in those days. One did what was necessary. Ray planned a set of dark rooms in a studio which up to then had been for teaching Signwriting to 'Day Release' apprentices, believe it or not. But there was not much money in the budget for it. So Sutherland and Ray spent at least one whole week-end in the building on their own, and built them themselves out of hard-board & Dexion. They lasted for years. The enlargers and equipment were very basic. (Email Derek Hirst, April 6, 2006)

Around 1956 Moore decided to give up painting in favour of photography and apparently destroyed a majority of his earlier work consisting of drawings and paintings. Victor Bowley, who became a friend of Moore's when on the staff at Watford, recalls that after the switch to photography, Moore "retained a strong and critical interest in all the arts, including painting, but never mentioned his own except that he burnt them." (Email Bowley, March 27, 2006) (...) Bowley also recalls that during his time at Watford (1965-1973) "Photography moved to a position of some dominance under Ray's guidance." (ibid.)

2.19. Ill Health (1958)

At the beginning of February 1958 Moore suffered a serious attack of angina, following a routine medical exertion test. Ray Howard-Jones was in Spain at the time, and Moore sent her several letters from Ward 41 of the University College Hospital on Gower Street. In a letter to Altea (Alicante), postmarked '12 Feb 1958', he writes:

> Have been in here about ten days now. Went to the National Heart Hospital on the 31st of last month [January] - and went through all the necessary tests finishing up with an effort test (walking up + down flights of stairs). This brought on the pain more than somewhat, they gave me some TNT tablets and made me rest. Was finally ushered in to see the big white chief - Dr. William Evans - who pronounced my heart to be OK, and said he would communicate with my doctor. (Howard-Jones ephemera R1/2/3 Box 3)

Moore then returned to 29 Ashchurch Park Villas to rest.

> Nothing happened until early Sunday morning (about 3 AM) when I was woken up with a violent chest pain - this died down and came on a second and third time accompanied by vomiting and diarrhoea. (ibid.)

In a letter sent on February 1, Moore writes: "Must say I thought I was done for on Sunday morning - how I got to the phone I don't know". After the phone call, the hospital sent a 'Radiodoctor', who

> stayed with me for over an hour gave me more TNT and finally a morphia injection - he reckoned I had Angina - I went back to bed - and he came again on Sunday afternoon - said he thought I should go into Hospital (...) and here I am. The trouble seems to be centred on a group of small blood vessels leading into the heart - they have not been functioning 100%. Part of the heart muscle has been damaged - and will leave a scar - it's just a matter of diet and rest. It looks as if I shall be in a few weeks yet... (Howard-Jones ephemera R1/2/3 Box 3)

In a lecture to students at Trent Polytechnic, Moore recalled:

> ...I was taken seriously ill and was off work for nearly six months. These months of recovery caused me to look closely at the problems of creative photography. I had to ask myself - what was it really all about? Did I really feel after all, that this was my scene? I had hankerings to return to painting, but something prompted me to remain with this challenging medium and to go on. I felt often very alone, there seemed to be nothing in this country in the way of groups or organisations concerned with photography as an art. All seemed to be wedded to photoreportage and commerce, all one saw was the old Photography Magazine and Photography Annuals. The most interesting work seemed to me to come from the sensitive and aware photojournalists - Cartier Bresson and Eugene Smith. (Moore 1974: 5)

Russell Anderson, who got to know Moore a decade later, recalls that Moore "wasn't terribly vigorous."

> He had a heart problem, early on in his life - by the time I knew him in the early 1970s it was something that bothered him a lot. It bothered him more psychologically than it did physically, I think. Ray was always very careful - he tried to take pretty good care of himself, he wouldn't go through a lot of exertions and things. So when he travelled he tried to make sure that it was something he could do comfortably. It was just the way he was, he'd got very - justifiably - concerned about his health. He was no hypochondriac or anything. He liked to go on motor trips, it was a big thing, especially in Ireland and Wales. (Interview Anderson 2005)

Having had a brush with death in his late thirties, Moore continued to live with a chronic heart condition until his death in 1987. Perhaps the awareness that he might be living on borrowed time made Moore especially attentive to the fragility of life, and the preciousness of every lived moment. As Mike Weaver has pointed out, to Moore the 'Murmurs' in the title *Murmurs At Every Turn* may have had connotations with heart irregularities, the shadow of death following the photographer with every step. (Conversation Weaver 2005).

2.20. Commercial Work

In 1959, Moore was commissioned by Gordon Fraser to produce a series of photographs of buildings of historic interest in various parts of Britain. The images were going to be used as postcards, "the idea being to modernise the look of them." (Email Derek Hirst, April 6, 2006) Apart from Moore, a small group of other photographers were involved in the project, including Eric de Maré, Edwin Smith and Helmut Gernsheim. (Moore 1990) Derek Hirst

feels certain that this assignment represented an important breakthrough for Moore, although his character was not well suited for commercial work.

> Some of the people who taught Graphic Design tried to get Ray work in advertising agencies. My friend, the late Lewin Bassingthwaite, did I think get him a small commission from J. Walter Thompson, but I don't think anything came of it. Ray was too slow and too fastidious. (Email Hirst, April 6, 2006)

Russell Anderson, who knew Moore from the beginning of the 1970s, recalls that Moore "did a lot of things to earn money: photographing food for example, and a lot of architectural interiors." (Interview Anderson, 2005)

Fig. 38: Moore reproducing artwork with a 4x5in camera. (Undated, collection of Nicola Purnell)

2.21. The Later Days at Watford

In letters written in the early 1950s, Moore often complained about the stuffy atmosphere in Watford, about having to force students through exams and so on. Later, Watford seems to have changed however, and Philip Thompson, who joined the staff in 1960, recalls it as "a very lively place". (Interview Thompson 2005)

> Alec Sutherland was an enlightened head of department, who got some very interesting people to teach: Anthony Froshaug, Peter Schmidt the painter, Dieter Roth, Hansjoerg Majer, Mark Boyle, visiting composers/experimental musicians Cornelius Cardew and Brian Eno. Peter Schmidt in particular had an enquiring mind, he was very open to modern music, Schoenberg, Cage etc. He did things like 'random painting' and 'painting by numbers'. (ibid.)

The case of Peter Schmidt deserves a brief digression, if only because a certain similarity of attitude links him with Moore. Schmidt's friend Brian Eno recalls that by the mid to late seventies voices were being raised in the art-world. "Paintings and artistic egos were growing by the acre, and the business of marketing them had crossed over into real estate." (Eno 1987) As if in response, Schmidt's work

> was changing too, becoming smaller, crisper, more alive. And as everyone else seemed to be switching back to oils and canvas (the guarantee of 'real art'), Peter became fascinated by watercolours and paper (a certain sign of dilettantism). In the short term, such an unfashionable decision firmly located Peter among the Sunday painters. From today's perspective, that assessment seems about 180 degrees off: his work is full of seeds, any one of which could form the basis of a healthy artistic career (and many of which probably have). (ibid.)

Maybe Moore chose photography as his medium for similar reasons, as he was evidently attracted by its ability to create unassuming and discreet images. Moore's photographs may not have made a 'big splash' in the art world of their times, but the seed metaphor is a fitting one for them, too. Moore's images release their effects by degrees, but all the more steadily.

The principal of Watford, Alec Sutherland, seems to have been central to the success of the school. Alan Kitching, who joined the staff at Watford in 1964, recalls him as "a very broadminded guy, who managed to create a relaxed atmosphere but was also rigid and knew exactly what he wanted." (Interview Kitching 2005) According to Brian Perrin, who taught printmaking at Watford between 1961 and 1965, "Sutherland was not the institutional manager type, he was very much the individual who surrounded himself with special people and respected them as individuals." (Interview Perrin 2007) Philip Thompson recalls that Sutherland

> would interview you without any fuss if you wanted a teaching job. If he liked you, you had absolute carte-blanche to do what you liked. It was really a wonderful model for an art school and one never likely to be seen again.
>
> I'd always been confused by categories in art from about the age of seven, enjoying cartoons, posters and fine art without concern for some hierarchical consideration. Watford was my first art school job and this heady mix of staff all doing their own thing but finding a common ground, seemed to accord with my early feelings. (Thompson [www] 2001)

Alan Kitching recalls

> Before the BA structure was introduced to Watford, the course was for local kids, really. But later, forget about the RCA - Watford was the place to be, because it was on the fringe of London it attracted a lot of people from the city. It was the sort of place where people mix up, very inspiring. Although it was a 'backwater' school, it had amazing staff for its status. Photography there was part of the Higher Diploma design course - it wasn't considered an art form as such. It was vocational training - photography at Watford wasn't marketed as fine art. (Interview Kitching 2005)

According to Brian Perrin,

> Ray's photography workshop was very different from the usual craft-based photography courses at the time. Photography was usually taught in terms of technical process then, but in Ray's workshop there was a real sense of studio activity. His students were mostly going to be graphic designers. Being a small art school at the periphery, Watford didn't necessarily attract the top students, but I thought the standard of work Ray got out of his students was exceptional. What a special chap he was: one of those people who fire things around them.

There was a kind of energy in that workshop, a vitality; you only had to walk in to feel it. (Interview Perrin 2007)

Fig. 39: An undated photograph showing Moore at Watford School of Art (Collection of Nicola Purnell).

John Prior was a student of Moore's

> I went to Watford Art College between 1966 and 1969. The College used an old Victorian school building in Alexander Road. Ray's photography department was housed at the main Printing college in Hempstead Road a mile or so away. Watford was at that time a major printing town having both Sun Printers and Odhams. Ray and his assistant Vic Bowley and a younger technician named Ralph ran the Photography Department at that time. The department had an excellent S-bend walk-in darkroom.
>
> I remember that the cameras the students had the use of were mainly Rolleiflex and Yashicamat TLRs, Praktica, Pentax Sv and Pentax S1a 35mm SLRs with standard 50mm lenses. I also remember a 135 mm and 200 mm Takumar. If I remember correctly Ray did not advocate their use, preferring us to use the 50/55mm lenses. Weston Master exposure meters were the order of the day. We usually shot on Kodak Tri-X rated at 320ASA and developed in ID11 diluted 1:1 for 9 or 10 minutes. There was a never-ending supply of 10" x 16" and larger Ilford bromide paper.
>
> Ray was very enthusiastic about the quality obtained from the Pentax lenses and I got the impression he used one himself at that time. One might think that Ray only shot in black and white, but on one occasion I remember him showing colour slides of beach rock textures and patterns, shot I believe on the Pembrokeshire coastline. (...)
>
> Ray was always encouraging and projects I remember were quite loose. We were encouraged to take a camera out and look. I remember only doing one studio based project using tungsten lighting. Ray was always friendly and offered advice, but never in a master to student way, he would discuss any topic. He gave us every opportunity to do our own thing. (John Prior 2005 [www])

When friends and colleagues comment on Moore's character, they tend to describe him as an understated and nonchalant person with a great capacity for warmth and humour. Nigel Stacey, who joined the staff of the course at Watford around the same time as Moore, says:

> Ray was a real artist, I mean he wore a beret and looked the part. I remember that Ray was a very popular teacher. Very laid back and calm, he didn't have to throw his weight around, didn't boast about himself. (Interview Stacey 2005)

Although Brian Perrin adds

> Apart from the gentleness there was another side to Ray; he was very much his own person, and went off to do the things he wanted to do. He was a pretty heavy drinker at some stage. He was gentle, but I felt that given the opportunity he would live rather dangerously. Ray's friends were mainly painters and sculptors because that's where he'd come from. (Interview Perrin 2007)

Philip Thompson says

> I still miss Ray enormously - he was a very special person; warm, humorous, very unassuming, shy even but with an inner strength which meant he didn't have to throw his weight around. He'd come through the usual circuitous academic maze to arrive at photography through painting in his own way and slowly. (...)
>
> We would spend hours discussing whether it was Bartok or Stravinsky who influenced 20th century music most - as I write this it sounds like the most pretentious bollocks but oddly enough, when I think of Ray it's always the image of him laughing at some completely ludicrous joke or anecdote. Socially, I see him in a pub or bar behind a glass of draft Guinness or a bottle of red wine, gently joining in that warm pub banter where the jokes get better as the alcohol takes over.
>
> You were never aware (from him anyway) that he spent so much lonely time in darkrooms, fashioning fastidiously each print into a unique thing. He was an incredible craftsman. (Letter Philip Thompson April 7, 2004)

Victor Bowley describes Raymond Moore as

> (a) man of great craft skill and knowledge of materials. / A hard-liner - nothing slapdash would be passed by without words. / The best black & white printer I have ever known. (...) Basically a kind, humanistic person. Very good company, never a dull moment, seeing wonders everywhere yet able to be critical with a clever and barbed wit. (...)
>
> Things I remember he liked very much: Alexandria Quartet by Lawrence Durrell / Anything Alfred Brendel played on the piano / Benjamin Britten's work / Richard Strauss - Last Songs / Philip Larkin / Auden / Henry Moore / Stones found on the beach / A good glass of wine. (Email Bowley, March 25, 2006.)

2.22. Travels (1963-1975)

When looking through the catalogue of Moore's life work one is struck by the fact that his images were mostly taken within a number of quite limited geographic areas close to where he was living at the time. Broadly speaking, over the decades Moore gradually moved up the West Coast of Britain, starting out in Pembrokeshire, then working on the Cumbrian coast, and finally in Dumfriesshire. The images not taken in these areas are few and far between, and this section will therefore be concerned with a few of these exceptions.

At least two images by Moore were taken on Benbecula in the Outer Hebrides: *Deserted Hangar ca. 1963* (RMC 0031) and *Benbecula 1965* (RMC 0058). Moore's sister-in-law Kate recalls that the latter was taken when Moore, his brother John and herself went to visit her extended family on the island. The photograph shows the view from the croft at 22 Ballivanich where Kate Moore grew up, the house being just out of shot to the right. (Interview Kate Moore 2007)

Fig. 40: *Benbecula 1965* (RMC 0058)

In May 1966, Moore went on a trip to Morocco, which also took him through France and Spain. The images *Spanish Window* (RMC 0068) and *Versailles* (RMC 0073) may have been taken on this occasion, as well as the untitled image RMC 0282 and some uncatalogued images included in Moore's Welsh Arts Council exhibition two years later. Derek Hirst remembers inadvertently bumping into Moore when on holiday in Morocco. He and his wife were staying in Marrakesh, where it was snowing, "the first time anybody could remember!" (Email Hirst, April 6, 2006)

> We were sitting before lunch on the balcony of the famous Hotel de Paris (re-named Hotel Magreb after Independence) where all the French writers had sat writing, & we were drinking long glasses of hot mint tea to get warm, in the famous Place Djma El Efna. We were freezing cold in the driving rain and sleet, but it didn't matter, it was exotic and special, and we were far away from anyone we knew...we thought! The famous Square though was far from exotic, just a mass of parked cars, and one wet snake-charmer, a very limp black snake hanging out of his basket. A big white camper van pulled up opposite and some people began to appear out of the back. My wife, Ellen, said: 'Isn't it strange how someone can remind you of someone else? That chap over there in a beret looks just like Ray Moore.' I looked at the man crossing the road coming towards us, and said: 'It is Ray Moore!' Ray himself it was who sauntered across, looking equally surprised and said: 'What on earth are you two doing here?.' On the table in front of us was his first white camera I'd bought from him for £5, which I was using on the trip. (...)
>
> At that time young Australians who came to Europe based themselves in Earl's Court. They bought these Camping vans and organised trips to Morocco, driving and camping through France and Spain, across to Morocco and down via Marrakesh, to the Desert. Ray had booked spontaneously on such a trip and pretty rough it was.

> We had a great 'Arabic' lunch in the restaurant in the Hotel. They then all piled back into the van and were driven off into the mountains and beyond. (ibid.)

In 1969 Moore spent a holiday in Cyprus, apparently visiting Malta on the same trip. Images taken on this occasion include *Cyprus 1969* (RMC 0074), *Cover Car, Malta 1969* (RMC 0075) and *Nicosia 1969* (RMC 0076). In a 1981 interview Moore said that he would appreciate the chance "to work more in the Middle East, where the Twentieth Century invades the past. When cultures clash and when man clashes with nature even the shapes become weird." (1981b: 23)

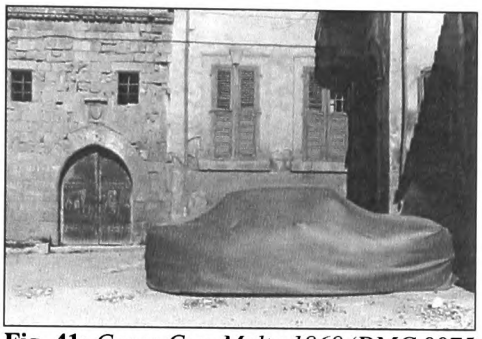

Fig. 41: *Cover Car, Malta 1969* (RMC 0075)

In 1970 Moore travelled to the United States (see separate section). Although the occasion marked an important point in Moore's career, it seems that he only took very few images on the trip.

Fig. 42: *Maine 1970* (RMC 0086)

In August and September 1971 Moore was travelling in Ireland together with his new wife Pauline, visiting the Blaskett Islands, Tralee and Dublin. A comparatively large number of images seem to have been taken on this trip. Moore sent several letters to Howard-Jones at Martin's Haven cottage, containing references to bird-watching, as well as detailed descriptions of landscape and architecture. Moore wrote about Dublin:

> It has a strange lost atmosphere - very difficult to describe - not unlike Liverpool in some ways. A sort of seedy *almost* genteel melancholy pervades - I say almost because menace seems always around the corner. (Howard-Jones ephemera)

One of the letters, dated August 24, was sent from "a B+B right at the top of the Dingle peninsula - the Westernmost part of the British Isles." It is possible that *Eire 1971* (RMC 0103) shows this B&B.[40]

Fig. 43: Eire 1971 (RMC 0103)

During the early 1970s, Moore occasionally went on short motor trips to North Wales, but it is probably fair to say that most of the time he preferred to search out his images closer to home. In an interview he gave in 1983, Moore said

> It seems to me that I can go to [a] place like Silloth on the Cumbrian coast and go back and back and back again to it because it seems to contain the kinds of elements that fascinate me and also you discover so many more new things. I'm a great believer in returning to the scene of the crime. Living it again and letting it work on you (...), and having the inner faith to believe that this place contains elements which you are more likely to find with patience rather than endlessly hunting or walking miles in search of something a bit significant. (Interview Daly 1985: 3)

Fig. 44: The location of *Blaenau Ffestiniog, 1973* (RMC 0115). The assemblage of garden gnomes and painted farm implements still exists and has been further elaborated by the inhabitants. (Photograph 2003)

2.23. A Trip to the US (1970)

In a 1974 lecture to students at Trent, Moore recalled:

> Late in 1969 after a visit to Cyprus I happened to notice in an American magazine a small article on the American photographer Minor White announcing that he was now in charge of

> Creative Photography at the Massachusetts Institute of Technology. This interested me greatly as I had always admired his work.

In 1970, Moore travelled in the US for four months, meeting Minor White, Harry Callahan and Aaron Siskind. (Moore 1981a: 95)[41] Ray Howard-Jones went with him, and "conducted a survey of Art Colleges when in New York." (Howard-Jones 1993: unpaginated). According to Victor Bowley,

> Ray had corresponded with Minor White for some time and set up the trip. The British Council may have found some money. Ray and Rosemary went together - she visited friends while Ray went to stay with Minor. Ray shared Minor's days teaching at MIT for about two weeks. Minor also took him to meet [Harry] Callahan and [Aaron] Siskind. [The] George Eastman House was also contacted. (Email Bowley, March 28, 2006.)

Fig. 45: Moore and Howard-Jones embarking on an inland flight in the US in 1970. (Collection of Nicola Purnell)

Minor White was a key figure in the American art photography scene at the time. When living in New York in the 1940s, he had come into contact with a group of prominent photographers, including Alfred Stieglitz, Edward Weston and Ansel Adams. During this time, White adopted Stieglitz' notion that photographs could serve as 'equivalents' for the artist's inner feelings or emotional states, an idea which remained centrally important to his work. Between 1946 and 1953, White taught alongside Ansel Adams at the California School of Fine Arts in San Francisco, establishing the first 'Fine Art Photography' department in the US. He co-founded *Aperture* magazine (1953), was an exhibition curator at the George Eastman House in Rochester, and taught at the Rochester Institute of Technology, before becoming a teacher at the Massachusetts Institute of Technology in the mid-1960s. (White [www])

When Moore started out in photography, he had been influenced by Edward Weston. Victor

Bowley recalls that when he first met Moore in 1965, he was still sometimes reading Weston's *Daybooks*. (Email Bowley, March 25, 2006.) Because Moore was interested in non-literal, 'expressive' uses of photography, it is not surprising that the idea of the 'equivalent' also held a certain attraction for him. Although he tended to avoid the term itself, his artist's statement for the Welsh Arts Council catalogue has more than a passing resemblance to the ideas of the Stieglitz tradition. In it, Moore expresses the hope that a photographic abstraction, "divorced from its four dimensional surroundings in space and time, and converted into two-dimensional monochrome can persuade other minds to similar states of awareness" to those in which the image was taken. (Moore 1968a: 6) Exactly how this kind of communication is to be achieved is not discussed further, and it remains a rather vague reference. In his later writings Moore became more cautious, simply expressing the wish that his images might serve as a "map of experience" from which, hopefully, something of value might be revealed. (Moore 1981a: 9)

In Ian Jeffrey's opinion,

> Ray Moore's work resembles and is to some extent influenced by that of Minor White. More than any of his contemporaries White was an extremist who sought experience of the sublimity of the first and last day, when transience, society and the minor frets of subjectivity no longer matter. Ray Moore took those metaphysics and made them once again more provisional and fragile. (Jeffrey 1981a: 221)

Through Minor White, Moore also got into contact with the photographer Harry Callahan (1912-1999). Callahan later recalled: "Ray came through Providence in 1970 and we had an enjoyable afternoon together. We happily agreed on our approach to photography." (in Haworth-Booth 1988a: 28) Like Moore, Callahan produced intensely personal work, often focusing on his own immediate surroundings. Unlike Moore, Callahan sometimes used more deliberate effects such as tight cropping and dramatic wide-angle perspectives. Callahan took a substantial part of his later work in colour, and he also occasionally left the realm of straight photography, experimenting with multiple exposures for example. Although it is obvious that Moore respected aspects of Callahan's work very much and liked him as a friend, he could also be critical of some of his stylistic excesses as a photographer. For instance, Moore criticised Callahan's tendency to use colour to produce overly attractive images, which to his mind were concerned with "frightfully good taste in colour" of the "*House and Gardens* colour chart" variety. (Moore 1996: 40) Elsewhere, Moore said

> I hate wide-angle shots which obviously look like wide-angle shots, where you have converging verticals etc., and I'm afraid some of Harry Callahan's stuff irritates me a little. (Daly 1985: 1)

Moore also met the photographer Aaron Siskind (1903-1991) during his trip to the US. Siskind's images were often reminiscent of Abstract Expressionist painting and he is best known for near-abstract detail studies of natural and man-made subjects such as plants, stones, graffiti or paint peeling off walls. Nine years after they met, Siskind taught on a workshop alongside Moore, at Paul Hill's study centre "The Photographers' Place" in Derbyshire (Haworth Booth 1988a: 27)

Both Callahan and Siskind initially taught at Moholy-Nagy's 'New Bauhaus', the Institute of Design of the Illinois Institute of Technology in Chicago, and in the early 1950s both photographers were involved with the legendary Black Mountain College in North Carolina. From 1961 onwards, Callahan taught at Rhode Island School of Design, Providence, where Siskind joined him in 1971. (Siskind Chronology [www])

By all accounts, Moore's visit to the US was a very liberating experience. He found a climate in which photography was much more readily accepted as an art form than at home in Britain, and also made the acquaintance of photographers who were his peers and equals. The direct influence of White, Callahan and Siskind on his work should perhaps not be overestimated, however. Moore's friend Bob McClelland says

> Funnily enough, I don't think he was all that keen on the 'trilogy' (White, Callahan and Siskind). He respected them, both as photographers and educators, and he liked them as people, but I wouldn't go so far as to say they were 'inspirational'. He did like [Henry Cartier-Bresson] much better. (Email McClelland, November 21, 2005)

The American peers were perhaps more important because in them Moore found long-sought models of independently working artist photographers. During most of his career, Moore had been struggling largely for himself, but from 1970 onwards he knew that he was not working in complete isolation.

Among other things, the trip to the US also resulted in two prestigious exhibitions at the George Eastman House and the Art Institute of Chicago, which greatly helped Moore's reputation abroad. Russell Anderson points out that he himself was in England when most of the interest in Moore's work was being generated in the US, but he believes that in the 1970s Moore was well known in the United States

> He was well respected. People reading *Creative Camera* in America certainly knew his work. By the end of the 70s he wasn't one of the 'contemporary' photographers who was 'on the scene', you know. There was a new generation of dealers and curators who... He kind of got lost.

> He sure wasn't selling much, his sales fell off dramatically - I don't know whether this was a result of no dealers handling his work. (...) There was a lot of competition though, the market was changing. Contemporary photographers were either hot or they weren't - and if they weren't hot they disappeared. (Interview Anderson 2005)

2.24. Changing Approaches to Printing

A visible consequence of the more intensive exchange with American practitioners during the 1970s was that it made Moore rethink his approach to printing: "Previously I had printed in the European (high-contrast) manner, which now I look back on as a disastrous phase." (Moore 1981b: 23) The photographs included in the 1968 Welsh Arts Council catalogue exemplify this earlier approach, which Moore defined in an early article in *Amateur Photographer:*

> The design of a photograph is all-important to me. (...) In this connection I often find it pays to ignore much shadow detail, and to try to build up a strong pattern of significant dark shapes. The textural and tonal subtleties of the middle and high tones is then in contrast much enhanced (Moore 1959b: 531)

Other European photographers such as Brassaï, or those included in Steinert's books on *Subjektive Fotografie* had the tendency to print dark, and Moore may have looked to them for guidance when he produced his early work. The influence of Bill Brandt is also often mentioned in connection with Moore's early printing style. However, Bob McCelland, a friend of Moore's from the early 1970s, is critical of facile comparisons between the printing styles of Brandt and Moore.

> I do think there is a tendency to associate anything that is 'dark' with [Brandt]. It's a very superficial comparison and doesn't hold up under considered study. The 'dark' has more to do with being a Northerner and being able to appreciate that special angst in a print. But also, I do feel that the description of [Ray's] early work as 'high contrast' is very misleading (even though Ray himself described it as such!) inasmuch as the term suggests stuff like Brandt's: deep dark blacks without detail - using contrast to emphasise formal relationships - that sort of thing. Look, for example, at 'Wall of light' [RMC 0008] - perfect tonal range here, from deep black to sparkling white (Email McClelland, November 21, 2005)

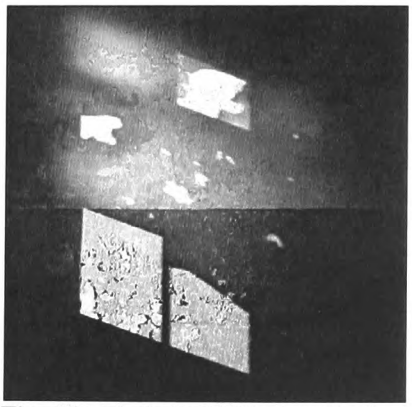

Fig. 46: *Flatholm 1959* a.k.a. *Wall of Light* (RMC 0008)

Note that in Moore's 1959 statement from *Amateur Photographer*, subtlety of tonal effect, at least in the brighter areas of the image, is already a primary aim, and the "significant dark shapes" serve only as a means to achieve greater compositional coherence. In comparison, Bill Brandt's printing is often literally 'high contrast', tending towards a simplification into pure black and pure white for maximum drama. The difference is easier to appreciate when looking at original prints, since the bad reproductions in which Moore's early images are normally seen do not do justice to his more delicate tonal transitions.

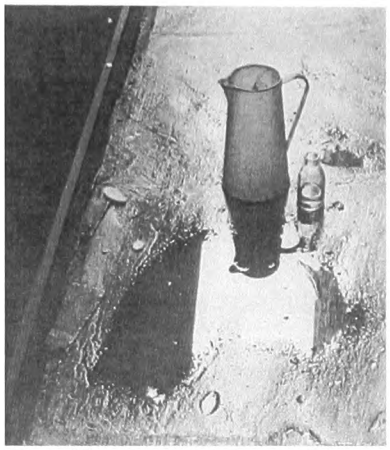

Fig. 47: *Jug and Bottle* (Moore 1959b: 533) (RMC 0015) An image making full use of photography's ability to describe texture and translucency in myriad shades of grey.

Russell Anderson reflects on Moore's early prints

> Ray had a little problem I think with mid-tones, particularly in some of the darker tones, because of the papers being so compressed in those areas, especially some of the Ilford paper that he printed on. There was one particular Kodak paper that he liked a lot, which had sparkling highlights and great blacks, but it just lacked something in the mid-tones. It wasn't until he found some other papers that he really began to shine.[42] I think Minor [White] actually was the guy who said: 'you need to open up these tonal ranges', and I think that Ray paid a lot of attention to that afterwards (Interview Anderson 2004.)

Paul Hill also points out that the exchange with American photographers, which became more intensive when Moore and Hill were both teaching at Trent Polytechnic, lead to a new emphasis on 'fine printing'

> What happened was that you got people like Tom Cooper teaching here, and before that John Mulvaney. They were very much concerned with the actual print being the object at the end of the exercise (...). The work exhibited a much more careful attitude to interpreting negatives and making fine prints with a full range of tones. That was one of the elements that were incorporated within the changes that there were in photographic education at the time. Before a print was a print within certain parameters. Then signing a print - for goodness' sake - that was very much against the rather macho ethos that prevailed. That seemed very pretentious and the British didn't like that, but of course things have changed and people's attitudes are very different now. We had to fight against a great deal of prejudice then.

> A lot of his earlier prints were a little flat. I think when he discovered Agfa (although he used Ilford paper a lot), he did start to use selenium toner to increase contrast, which was very subtle. I think his later prints were wonderful. (Interview Hill 2001, in Stahli 2001: 24)

> [Ray] was very much concerned with how printing can affect the reading and understanding of an image, and the way it could speak to an audience. The interpretation of the original negative was very important to Ray, despite the fact that you don't always get that impression from his pictures in that he's not making a print as a sacred object - he was rather cynical about that approach. (ibid.: 20)

In a late interview, Moore defined what he was aiming for in a print

> I should say that the type of print I strive for is a good print that is not *ostentatiously* good; the point being that I'm concerned that those looking at it, particularly those who know something about photography, shouldn't immediately say: 'God, what a fantastic print, I wonder what paper he's used?' *I want people to go right through the print.* (Brittain 1984: 45)

Mark Haworth-Booth wrote in Moore's Obituary for the *Independent*

> I recall him looking at one of his most sparse images (snow and a telegraph pole mostly) and can see him shaking his head and saying he found it 'too, um, *active*', and preferring an even more minimal print. (Haworth-Booth 1987)

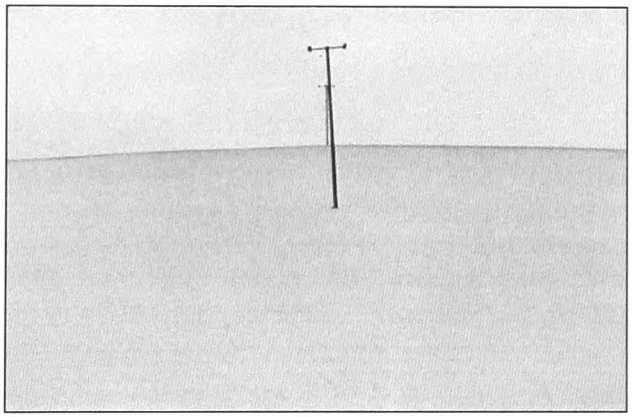

Fig. 48: *Nottinghamshire 1976* (RMC 0225) (Raymond Moore archive, Box 'B')

In general, Moore tended to keep things simple: "He certainly didn't fiddle around in the darkroom, he was not very experimental but used the papers pretty much as they were." (Interview Anderson 2005) Mark Haworth-Booth describes Moore's prints as "straight and sensitive":

> I once enjoyed a morning with Ray in his darkroom, watching him print a negative. Very straightforward methods. Painstaking dodging and burning-in to achieve the right clarity and balance, moderate chemical work on a key highlight. (Haworth-Booth 1981: 14)

Judging only from the images for which a date is known, Moore took his last medium format images in Maryport in 1980, and seems to have switched to using 35mm exclusively

thereafter. In 1984, David Brittain asked Moore why he used 35mm so often, even though the sharp delineation of detail seemed so critical for his images.

> I used to use 4x5in years ago when I worked in Pembrokeshire. (...) Those were the days when I was a little bit influenced by Edward Weston. I used to set up the camera and wait for certain shifts of light. Two things would inevitably happen: you'd get a breeze from the sea, so if I were photographing something with bellows extension I knew well that when I was stopped down with a two second exposure I'd never get a sharp neg. Or I'd run out of dark slides when something happened. So I'd end up using a Rollei [twin lens reflex] or 35mm. Slowly, I got sick of this: the whole system is not pliable enough for the rapid shifts of mood and light that you experience in this country - it may be great for the West Coast of America where you can probably guarantee that in six weeks hence it's going to be exactly the same weather.
>
> I find that with care, with 35mm and FP4, I can get the quality sufficient to carry the meaning of the image across. Up to a certain degree of enlargement it's as good as 6x6cm, though I don't enlarge more than 11x14in. So I don't see any reason to use other equipment. (Brittain 1984: 45)

2.25. Moore's Interest in Daoism and Zen

Moore's interest in Daoism and the philosophy of Zen Buddhism is well documented, although he preferred not to talk about it often. It is the contention of this thesis that the worldview of radical impermanence and relativity, embodied by those two closely linked systems of thought, is key to an appreciation of Moore's late work on its own terms. Moore's interest went back a long way, as Victor Bowley recalls.

> I found Ray interested in Zen when I first knew him in 1965. This sort of thing was about then, I liked it too. This took on more importance in the years that followed until it was quite central to how he saw things. Ray was not religious in a Christian sense (...), or in any other way at all. Zen was seen more as an attitude to life than a religion. His interest in churches and graveyards was to do with images, not faith.[43] (Email Bowley, March 27, 2006.)

According to Bowley, Moore showed great interest in the work of certain Western artists influenced by Zen, such as John Cage, Mark Tobey and to a lesser extent Mark Rothko. (Email Bowley, March 25, 2006.) Russell Anderson recalls that in the early 70s he found Moore experimenting with meditation:

> Ray read a good deal about Zen and was especially into Haiku. He read *Zen and the Art of Archery* (Herrigel 1953), and the usual books on Minor White's reading list. He certainly was very attentive to that sort of thing. (Interview Anderson 2005)

Both at Watford and later at Derby/Trent, Daoist and Zen ideas formed an important part of the intellectual mix.[44] Among the tutors of the photography course at Derby/Trent, Thomas Joshua Cooper and John Blakemore in particular showed an interest in such matters. Gaskins recalls that the book *Zen and the Art of Motorcycle Maintenance*, as well as the writings of D.T. Suzuki and Alan Watts were being read by everyone. (Interview Gaskins 2006) Moore too showed an interest, but was wary about anything that he considered too 'gushy'. "The

esoteric would not put Ray off - might even fascinate him - but he would keep such things within a safety zone." (Email Bowley March 25, 2006)

For instance, Moore had reservations about Minor White's teaching methods and the guru status he held among some of his students. "He was a bit cynical about the mysticism (...) The personalities of Callahan and Siskind were much more understandable to Ray." (Interview Hill 2001, in Stahli 2001: 23)

In Jim Hamlyn's[45] opinion,

> Ray Moore *was* interested in Zen, in a very British way. There were a lot of things he was rather critical of - a real pragmatist. The Zen quality in his work came more out of the interest in poetry I think. I wouldn't say that he was opinionated but... it comes across in the film, how he doesn't like to explain his pictures... He did very much carve out his own space, he didn't jump on any bandwagon. (Interview Hamlyn 2005)

Most of the people who mention Moore's fascination with Zen are quick to add that he was essentially a level-headed, down-to-earth character. The fact that this is perceived as a contradiction is interesting in itself. As Dale S. Wright observes in *Philosophical Meditations on Zen Buddhism,*

> (t)o our modern and romantic dispositions, Zen has stood for radical individualism, and for the depths of personal inner subjectivity. It is now becoming possible to see, however, that this reading of Zen tells us as much about ourselves as modern Westerners as it does about Zen. Various critiques of individualism and subjectivism now make possible post-romantic views of Zen, and of human understanding generally. (Wright 2000: 44)

2.26. The Split from Ray Howard-Jones (1971)

Early in summer 1971, shortly after their return from the US Moore left Ray Howard-Jones for a much younger woman called 'Pauline', who had been a student of his at Watford.[46] (Email McClelland, November 21, 2005) In an undated letter, Ray Howard-Jones reflects on their relationship in retrospect:

> All tho' RM was difficult - a maniac Depressive [sic] - I always had to be working on this - he tried hard to learn & improved out of all recognition.[47] - some one else will now get the benefit - that he is not worth it all - I know & always have known --- but the coronary cemented things - impossible to nurse anyone thro [sic] - a long and desperate illness without putting much of yourself into them. (...) he is now famous - thanks partly to my efforts - has held splendid shows in the states - much work reproduced over here -- in great demand for slide lectures - did you see last Penrose annual - they did him proud -- all standard works on photography list + illustrate his work. (Howard-Jones ephemera R1/5/2)[48]

In two undated letters to Ray Howard-Jones written shortly after the break-up, Moore writes:

> I just can't help this you *know* at its inception our relationship was hardly a normal one (whatever that is!) Through your great compassion and kindness it grew for me into a kind

> of loving which lasted quite happily for a long time - this plus Skomer and all the other shared experiences has meant the largest and most wonderful part of my life - but *it couldn't last* - at least not at this *intensity*. Pre-war life I would rather forget! I had made up my mind that life for me was slowly drawing to a close/ - retire at 60 + vegetate. Then along comes Pauline - I have just been baffled and bowled over... But it seems as if nature, life, or what have you is handing out another chance which it would be wrong almost evil to ignore or throw back into its face. (...) (M)y dear do *please* realise all the years I have been with you and watched your *well deserved* successes - the early years on Skomer - your gradual rise in the painting world - whereas I got nowhere - this together with *our large age gap* used to cause me agonies - I always felt a small boy - not a MAN. It's no-one's fault - just the way things are + I know you love me - I in my limited way still love you - and will never forget the exciting and marvellous times we have experienced - but it has never been a true, balanced MAN-WOMAN relationship - you *know* that *surely* - those are the facts I have this in Pauline. Whether this new venture will work GOD only knows... (Howard-Jones ephemera R1/2/3 Box 3)

In a letter written towards the end of his life Moore acknowledges:

> I too have many fond memories of Skomer and the caravan. They come flowing in from time to time. In so many ways probably the high point in my life. So much was pretty mundane up till then. (...) I'm afraid I've not really said much in this letter, how much your encouragement in those far off days meant to me. I was completely floundering until I met you.[49] (Howard-Jones ephemera R1/2/3 Box 3)

Victor Bowley recalls:

> I met Rosemary [Ray Howard-Jones] a number of times but spoke to her on the 'phone frequently. She had a neurotic personality and could go over the top sometimes. However, there is no doubt she had Ray's interests at heart and greatly helped in early contacts. (Email Victor Bowley March 27, 2006.)

Moore undoubtedly owed a great deal to Ray Howard-Jones. Most importantly, she provided an example in dedication and seriousness about art, and helped him overcome the demons which had previously locked him in creative paralysis. After their relationship ended, Moore finally managed to transform the sometimes overbearing Neo-Romantic influence on his work in beneficial ways.

2.27. Marriage to 'Pauline'

Victor Bowley recalls that he and his wife attended the wedding ceremony of Raymond Moore and Pauline at the Registry Office in Hemel Hempstead.

> The invitation card was a Ray photograph of a spider's web. They then lived in the Watford area, first in a house close to Bushy, then in a nice flat in a central position. I visited this - darkroom set up and everything fine. They stayed there until the move to Trent.[50] (Email Bowley, March 28, 2006.)

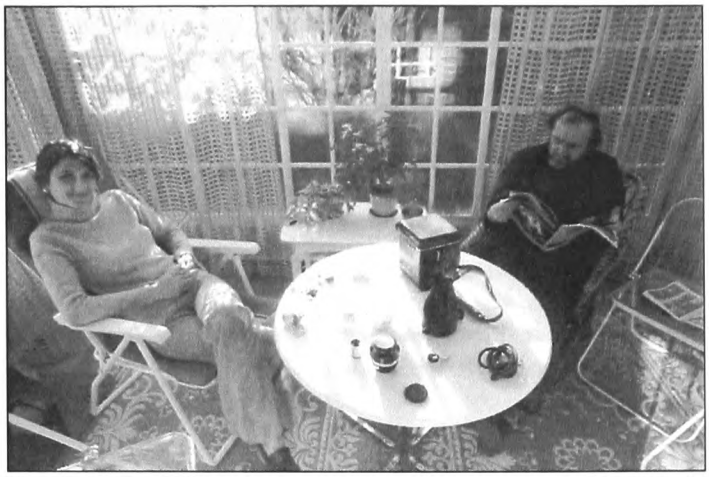

Fig. 49. Raymond and Pauline Moore in the conservatory of their Watford House, ca. 1973 (Photograph by Russell Anderson)

Russell Anderson recalls

> Pauline is something of an enigma. She was with Ray when I first met him. I think Ray loved Pauline deeply, but their relationship was never easy.
>
> Annette and I spent some time with Ray and Pauline from 1972 till early 1974. We took several trips together, one day trip to Oxford and at least two visits to the Sussex coast. Ray and I photographed together on one long weekend in Rustington, I think in early 1974. Ray made the photographs when Annette and I were married in late 1973, and Pauline was at the wedding too.
>
> At the Photographers' Gallery opening in 1973 Ray had told me that he did not think he and Pauline were going to stay together, that she was going back and forth to her parent's home (I think in Surrey) nearly every week, and that it was an hour away from their home in Watford so it was too stressful for him to drive her there and back very often. I know that he and Pauline had separated prior to his taking the teaching position at Trent. (Email Russell Anderson, July 28, 2007)

2.28. The Photography Course at Derby/Trent (ca. 1973-1978)

Russell Anderson was a visiting lecturer at Trent Polytechnic Nottingham in the early 1970s, and remembers that around 1973/1974, Moore first joined Thomas Joshua Cooper, Ian Jeffrey and himself (Paul Hill was absent at the time) in giving a workshop there. (Interview Anderson 2005.) Paul Hill recalls that Russell Anderson first introduced him to Raymond Moore

> Russ was very enthusiastic about Moore's work and said we had to meet him. I knew Ray Moore's work because I'd seen it in *Creative Camera* - so Russ brought him along. Ray came, showed his work and was very excited by what we were doing (as much as Ray could be excited, you know, he didn't jump up and down...) It was then that he told me: 'All I'm doing at the moment is teaching foundation students.' He said that Trent was the only place in England where he would like to work. (...)
>
> [Derby/]Trent was the first course which dealt with photography seriously as a potentially non-vocational subject. Before, people (...) were just talking about how to make pictures so you could earn a living. We changed the ethos to something which was much more about

> what the person wanted to say about the world, about themselves, about their own lives through pictures, an attitude that Ray obviously related to. (...) As soon as an opportunity came up I let him know and of course, with his reputation, he got the job. (Interview Hill 2001, in Stahli 2001: 21)

Russell Anderson points out how important the move to Trent was for Moore

> Ray was at Watford for a while, but he was never happy there. It was really a struggle for him to deal with Watford. The thing at Trent really was a salvation for him, I think economically as well as artistically. If he hadn't got the thing at Trent I think he might have strongly considered an offer that someone (I can't remember who) had made him to come to the United States and teach. (Interview Anderson 2005)

In 1975, Moore became a full-time staff member of staff on the creative photography course run jointly by Derby College of Art and Trent Polytechnic Nottingham, teaching mainly at the latter institution. In particular because of its role as a vehicle for exchange with American photographic culture, the joint course was of pivotal importance for the evolution of photographic education in Britain. The history of the course is somewhat convoluted; it may therefore be useful to give a brief account of its origins. A discussion of Derby/Trent and its legacy can also be found in Bishop 1997: 34-39.

Bill Gaskins recalls that after his vocational training in photography and some early experimentation with drawing, he developed the desire to explore photography in terms of art. When he took over the photography course at Derby College of Art in 1966, it gave him the opportunity to put into practice some of the new ideas he had developed during a stay in Rochester, USA, on a Kodak scholarship four years previously. He sat down together with Richard Sadler, John Fisher and Ray Sherrat, and began to completely remould Derby, which was then still a technical/vocational course like all the others in Britain. Additional people were soon brought in, including the photographer John Blakemore, the designer John Fernley and the painter David Eddington.

> We decided to set out a school which treated photography as visual philosophy – photography should express what comes out of the inner person, not be imposed from the outside. The course focused on photography as a tool for creative expression and the exploration of philosophical questions - unique in Britain at the time.
>
> The course was an immediate success, and student numbers went through the roof - the London scene were astonished at what was happening up north. The course made a contribution to the 'Modfot' exhibition organized by George Pollock.[51] We made 6x4 foot prints from 35mm negatives... They were shown all over Europe and attracted even more students, including international ones. (Interview Gaskins 2006)

In 1971, Gaskins visited twenty-two schools in the US, meeting among others the photographers Ansel Adams, Jerry Uelsmann and Van Deren Coke. The latter was director of

the George Eastman House at the time, and suggested that Gaskins should bring some people over to Britain. The first to come was Wess Kemp, a former student of Van Deren Coke's, followed by John Mulvaney (an exchange which proved more successful), and finally Thomas Joshua Cooper, "who refused to leave after the year was up." (ibid.)

Before long, Gaskins was headhunted by nearby Trent Polytechnic, who wanted him to take his successful course to Nottingham. Instead, Gaskins suggested a joint course, the Trent Diploma in Creative Photography, with "a fine art option at Nottingham and a creative-commercial option at Derby." (ibid., Bishop 1997: 35)

Gaskins was course leader at Derby from 1966 to 1971, and after that lead the joint course from Trent for three years, where he took on Roger Beecroft and several more Americans. (Interview Gaskins 2006) When the courses joined, Trent Polytechnic was still very commercially oriented. Cary Welling, who leads the course at what is today Nottingham Trent University, recalls that "it was specialised in car photography - in effect it was a souped-up HND course." (Personal Communication Welling 2007)

One of the reasons the two courses merged was that under the Higher Education system at the time, student numbers at Derby were not allowed to grow beyond a certain level previously agreed upon. (ibid.) This posed a serious problem, since the number of applicants had risen from 21 in 1966 to several hundreds only two years later. (Bishop 1997: 35) Another reason to join the courses was that unlike Derby College of Art, Trent Polytechnic was allowed to award degrees. (Interview Gaskins 2006)

John Blakemore taught at Derby at the time

> Derby was a course with a great reputation, and it had lots of students. The only thing it didn't have was the protection of being part of the Polytechnic, and without that it was under threat of being closed down. Trent didn't have the reputation or the students then, so it made sense to merge the courses. People only seem to remember Trent now, and forget the important role played by Derby. (Interview Blakemore 2007)

Trevor Varley, who was a teacher at Trent, explains how the two courses differed

> Nominally, the course at Derby was supposed to be more applied and 'studio' photography, and Trent more creative and 'art'. This was how the courses got approved officially anyway, although in practice they often did similar things - the 'creative' idea was important to both. Derby tutors included Nigel Trow, John Blakemore, Richard Sadler, Richard Eddington. Trent tutors included Ray Moore, Thomas Joshua Cooper, Paul Hill, Roger Beecroft and myself. (Interview Varley 2007)

During Moore's time, students on the joint course included Lewis Ambler, John Brown, John Davies, Izabela Park-Jedrzejczyk, David Pitt, Heather Forbes and Mary Cooper. Cooper later became Moore's second wife.

> In 1976 when Mary was a student at Trent Polytechnic, Thomas Cooper gave her a 21st birthday present of two tickets to the theatre. She asked Thomas to go with her but he refused so she asked if he could persuade Ray to go instead. He did and that was the beginning of Ray and Mary's relationship. (Email Jim Hamlyn, September 25, 2006)

Cooper completed her last year in Derby. (Letter Richard Sadler, April 5, 2004) John Brown, who studied at Derby/Trent between 1973 and 1976, explains

> Trent Polytechnic and Derby College of Art worked together but exhibited a lot of rivalry between the two sites. Students spent the first year in Trent and the second year in Derby. The third year you could choose to return to Trent or stay in Derby. (Email John Brown, March 24, 2006)

> If I remember rightly there were about 20 students in each year. As for the shape of the teaching; in the first year there were two days of lectures in a very school-like manner, this continued in the second year with the addition of workshops and in the third year I don't remember any formal lectures. There were, of course, photographic projects and 'crits' where everyone would gather and try and talk (...) about what was shown by fellow students. (...) These happened about every two weeks in years one and two. I also remember that we had Sociology, Philosophy, Technical Photography and (...) Film Studies lectures. (Email Brown, July 26, 2007)

Bill Gaskins recalls

> Before Ray arrived, large format photography and the contemplation which it facilitates were dominant at Derby/Trent. Landscape was important on the course, as a place to think - Tom [Cooper] developed his aesthetics at Derby/Trent, he was a dominant influence on the course. Tom and me used to take students to the Yorkshire Moors with view cameras, so we had to put our heavy equipment down and stay in one place. Sometimes we would even photograph without a camera, as an exercise in perception. Large format photography is like a performance with the camera, very slow and conscious. Ray on the other hand used 35mm, he would walk through the landscape and take shots as he went along. In a way his example was important for Paul Hill.
>
> Ray was a very reticent person, not a born lecturer. He was also a reluctant administrator. His idea of teaching was that you would join him and photograph alongside him. He was a very sensitive, introvert person, he didn't tell you what was on his mind, so you didn't always know if something bothered him. He was very much a loner. Ray was not at all dominant, he was very willing to listen to people. He took gentle pictures – compared for example to Henri Cartier-Bresson, who was a 'designer of pictures', Ray was more of a 'finder of pictures'.
>
> At Trent we would really explore 'Fine Printing', we would do Selenium Prints, using dangerous chemicals and all. The influence of Minor White was important in all of this. (Interview Gaskins 2006)

Gerry Badger also points out that "the precepts of Minor White and the transcendental landscape school" were a central influence on the Derby/Trent course.

> White's 'philosophy', a typically Californian nouvelle cuisine ragbag of ingredients such as Zen, Jung, Gurdjieff, and Whitman, represented an extreme mystification of the art process, a strange diet for dry English palates. Rooted in the fifties *Zeitgeist*, the White syndrome might be described broadly as an attempt to find a viable photographic equivalent to abstract expressionism. Its influence in seventies Britain, therefore, was ultimately fitful, but in their different ways, Moore (an important fifties survivor) and [Thomas Joshua] Cooper graft American and British strands of expression into compelling syntheses. (Badger 1989: 30)

Derby/Trent also benefited from lively exchange with the photography scene in London, where staff and students regularly visited the Photographers' Gallery and the Institute of Contemporary Arts. (Interview Gaskins 2006) Several photographers were brought up from London to teach, among others Ron McCormick and Don McCullin. (ibid.)

During Moore's time at Derby/Trent, Derby College of Art ran a programme called the "Masterclass Series". Richard Sadler recalls that on one occasion Minor White was brought in.

> John Blakemore and Ray Moore (who'd come over from Nottingham) hosted the talk and asked him questions. They discussed the philosophy White had laid down in his book *Mirrors, Messages, Manifestations* - the notion of the 'equivalent' and White's ideas on sequencing images. The interview was recorded on tape, and also on video. (Interview Sadler 2007)[52]

Moore recalls

> [Minor White] stayed with me when he came over in 1975. I was at Trent and it was largely me, me via Mark Haworth-Booth, who got him across. And he stayed with me in the Midlands for a few days. And I remember taking him over to Derby because they wanted him to do a masterclass (...) I think they were a bit bowled over by it because he is quite a personality. (Moore 1996: 39)

After Gaskins left for Sheffield Polytechnic in 1974, the course was taken over by Ted Martin, who was succeeded soon after by Euan Duff and then Paul Hill. (Interview Gaskins 2006) After Paul Hill left in 1978, Richard Sadler was in charge at Nottingham until his retirement in 1992. The two courses parted company in 1980, after which each offered a separate photography BA. In 1992, the two institutions were both given University status, and they are today called The University of Derby and Nottingham Trent University. (Letter Richard Sadler, April 5, 2004).

Bill Gaskins recalls that the joint course went through a troublesome time after he left, with a quick succession of leaders following each other. "Because they were unable to find a person who was a visual philosopher as well as an administrator none of them were very happy – the

photography suffered." It was a traumatic period and resulted in a lot of people leaving in 1978, including Raymond Moore. (Interview Gaskins 2006)

Paul Hill:

> I left because I wanted to get on with my own things, I didn't like certain people I had to work with, to be frank. I didn't come into teaching to become an administrator, but that's what happened. Teaching full-time, which I had done for four years, just didn't leave opportunities sometimes to do the things one wanted to do. Ray had similar reasons and Roger Palmer had had a fellowship that came to an end. Trent had changed, but we'd had five good years and that's about what you can hope for. The amount of change that happened in British photography and British education in that period is absolutely amazing. To be part of that, and Ray was part of that, was very exciting. (Interview Hill 2001, in Stahli 2001: 24)

2.29. Still Alone

With the move to Trent Moore had arrived at what was arguably the hub of creative photography in Britain at the time. However, there is a sense that even so he remained a marginalized figure. One reason for this may have been that he was of an older generation than most of the other teachers, as well as coming from a fine arts background rather than a purely photographic one. As Richard Sadler observes,

> in Watford, Ray had been involved in an art school which applied the Bauhaus ideas, where different art forms as well as design were being taught side by side. When he came to Trent he was dealing with a purely photographic course.
>
> Tom [Cooper] was a flamboyant character, with a huge beard - when he entered a room you would take note. I always felt that there was a great love between Tom and Paul [Hill] - the two were inseparable, and their personalities were central to the course. Of course they wanted to have someone like Ray on the course, to add substance. But in a way he was often a bit sidelined. (Interview Sadler 2007)

Russell Anderson believes that

> at that time in England Ray had *nobody* to feed off, literally. The only real figurehead that he admired was Bill Brandt, and a couple of painters he was close to. Ray was kind of working in a vacuum. Even with Tom Cooper and Paul Hill close at hand at Trent - who were really the most forward-thinking of the new photography teaching that was going on at the time - he was still a man who came from a different place. He was not the sort of spiritualistic photographer that Tom Cooper was, he was much more connected to things of his experience. And he wasn't as straightforward a depictor of the real world as Paul Hill was. In my opinion Ray was a truly gifted and visionary photographer. (Interview Anderson 2005)

In Peter Marshall's opinion, Moore

> certainly regarded people like [Eric] de Maré - and [Edwin] Smith also - as people who were making interesting images in what sometimes seemed a pretty blank era in Britain, certainly outside of photojournalism. I don't know that Ray was ever particularly under the influence of Brandt (or indeed any of the others). He had trained as a painter and I think that was perhaps more important to him. Of course he was very aware of all the British landscape

> tradition. As a teacher he probably felt he needed to know about a wide range of photography and to talk to students about what they might want to know more than about what particularly interested him. (Email Peter Marshall, November 20, 2005)

2.30. The influence of Bill Brandt (1904-1983)

From various accounts by contemporaries it seems that Moore had an ambiguous attitude towards Brandt's work. According to Russell Anderson, Moore and Brandt may have met a few times in the early 1970s, and certainly had some interaction just prior to the 1975 exhibition "The Land". Brandt selected the images for this exhibition at the Victoria and Albert Museum, and on the occasion chose nine of Moore's photographs.[53]

> Ray told me on the phone one afternoon that Brandt had effusively praised his work and wanted to include more of his images in the show and the catalogue but was constrained by space and budget. I do not know if they met to talk about it or if they just spoke on the telephone. (...) I do not believe Ray and Bill were close by any means, Bill could be engaging, but he was a bit aloof, he was always somewhat formal in his notes and letters. I do know that Ray thought the world of Bill's work. (Email Anderson, December 3, 2007)

This is qualified somewhat by Victor Bowley

> Bill Brandt's *Perspective of Nudes* [1961] was liked by Ray - seen as imaginative, surreal and with wonderful undertones of feeling. After that he saw Brandt's work as all downhill: weak and repetitive images and a technically very sloppy photographer. (Email Bowley, March 27, 2006.)

Russell Anderson explains

> As for his being ambivalent about Bill's photographs, Ray's objection had to do with what he perceived as high contrast and poor print quality in Bill's work. We talked about it often. He did not like the way that Brandt was making prints in the early 1970s. He had seen some prints that I had in stock in the mid-70s and really did not like them; Bill was given to spotting with magic markers and pencil at that time and also was less fastidious about the surfaces. So the print sometimes looked pretty beat up. After Marlborough [Gallery] started representing Brandt they began to monitor the print production more carefully. (...)
>
> Ray could not understand why Brandt was not a more aggressive voice for photography in Britain. I guess he felt that Brandt should have done more than serve as figurehead. For instance, I know Ray disliked Cecil Beaton's work but really admired his efforts in promoting photography as a collectible art form. (Email Anderson, December 3, 2007)

Russell Anderson is certain that Moore and Brandt met at the Hayward Gallery in 1975, on occasion of the opening of the exhibition "The Real Thing", which included several of Brandt's images. (ibid.)

2.31. Music

In a 1981 interview, Ian Jeffrey asked Moore from what he draws sustenance. Moore's reply was

> From music and, to some degree, from poetry, more than from other photographs. But I don't know how exactly I draw on these other arts. Music feeds me with something, though an experienced musician might find it incomprehensible. I find there a structure perhaps, which complements what I do. Music bolsters up my confidence. Photography is a terribly fugitive medium. In painting one can absolve oneself through labour - so many painters do this, and some photographers too. Photography is something of a test of nerve. I see something and put it down in a few seconds. (Moore 1981b: 23)

Moore's interest in music went back a long way. Russell Platt recalls that in the late 1940s already, Moore was

> absolutely dead keen on music. I think he studied piano with a very well respected pianist. Ray used to play the piano, for example when we went to pubs on the Southbank. He played Beethoven, Mozart - I don't remember Bach. He had very strong hands, you could tell they were very skilled - he had a lot of practice drawing and playing music. (Interview Platt 2006)

As several people have pointed out, Moore was extraordinarily well educated in music, to the extent that he knew composers and performers with almost the intimacy of a professional musician. Early on, Neo-Romantic composers such as Arnold Bax and Ernest John Moeran were favourites, and in his later years Moore seems to have been particularly fond of the late quartets of Beethoven, Schubert (in particular his late piano sonata D. 960), as well as some of the work of Frank Martin. Jonathan Williams, who knew Moore in the years before his death, recalls

> With Ray, it was Schubert, Liszt, Frank Martin, Bax, Moeran, Frank Bridge, John Ireland, Gerald Finzi, Peter Warlock, Robert Simpson, Patrick Hadley, William Matthias, Colin Matthews, and, now and then, the coloristic Cyril Scott, born, like Ray, on the Wirral. (Williams 1993 [www]: 7)

Moore tended to prefer chamber music and works for piano to orchestral works. "I am a rather quiet person. I suppose it is reflected in the kind of music I like listening to, which tends to be more towards single instruments or a quartet rather than vast symphonies." (Interview Daly 1985: 1) Moore's favourite pianists were Schnabel and Brendel. In an interview he drew a direct comparison between Schnabel's restrained interpretation of Beethoven and his own work:

> I prefer the image to be possessed of nothing ultra-remarkable in terms of technical finesse. Think of Horowitz' pyrotechnics when he plays Beethoven, and Schnabel who gives you Beethoven straight. (Moore 1981b: 23)

2.32. The Arts Council of Great Britain Bursary (1977)

In 1977, Moore received a bursary from the Arts Council of Great Britain. Bill Gaskins recalls:

> The Arts Council bursary Ray received was substantial, and I think it allowed him to give up teaching for 6-12 months. Barry Lane was the Arts Council Officer responsible, and I was chair of the committee. Ray was so well known and respected it wasn't surprising that he got the bursary. (Interview Gaskins 2006)

However, Richard Sadler believes that Moore had applied for a bursary at least once before in 1976, and on that occasion had lost out to Josef Koudelka. This had already been Koudelka's third ACGB grant, and apparently Moore felt somewhat bitter about not having been given this official accolade yet. (Interview Sadler 2007 and www.magnumphotos.com) Thomas Joshua Cooper also received his first bursary in 1976, one year before Moore.

Barry Lane recalls the beginnings of the Arts Council grant system for photography

> I started to work for the Arts Council in 1970, and already had an interest in photography then. At the end of 1972 I got a Kodak grant, to go and see how photography was being supported and funded in the US. I visited Museums, collections and photography departments. I found that in the US they were very attentive to student demands, they were closing down sculpture departments in order to open photography ones.
>
> In 1973 we got a grant scheme going in Britain - we decided to concentrate on supporting individuals, since in the UK there was not much opportunity to get financial rewards for creative work, outside the crudely commercial sphere. Having said that, we supported a wide range of work, we were funding young photojournalists and young black photographers for example, and we were also putting a lot of money into galleries.
>
> One thing which I introduced into our grant scheme, after seeing how it was done in the US, was the condition that the Arts Council would get a print for every 100 pounds or so that the photographers got from us. Later we decided that it would be a good idea to publish some of that work, in order to show the public what we were doing. So the Arts Council published a series of booklets called *British Image*, which were intended as 'reports back' by the people who had got grants.
>
> In order to be considered for a grant, people had to apply - but with a figure of Moore's seniority it was obvious that he would get one. Those were the good days as far as funding was concerned, it went downhill soon after that.
>
> As far as I'm aware, Ray Moore's Hayward exhibition [1981] was independent of the grant - it was a retrospective he was given. That was one of the things we also did, we ran the Hayward gallery in London, and sent shows on tour elsewhere.
>
> We had to face quite a lot of prejudice - there was a very narrow view what the fine arts were, and there were some people who didn't really think photography was supposed to be there. For instance, the Bill Brandt exhibition we showed in London was an exhibition that John Szarkowski had put together, and which we then took over. When I met Szarkowski he told me that we should be taking more note of Raymond Moore over here - although of course I didn't need to be told that! Szarkowski was quite an important figure for many of the things that happened in Britain at the time.
>
> At first it seemed as though our budgets would keep on growing for as long as our imagination could keep on growing, but then times became more difficult in the general economic turndown. The funding of many smaller galleries was suddenly much less secure, and we lost a lot of infrastructure at that time. Our funding now shifted away from supporting individuals towards the core institutions. Another development was that regional

> funding gained more weight, which meant that not only was there less money to go around, but it was distributed more thinly as well.
>
> Because British culture was very London-centred, and Moore was working far up in the north, it meant that he didn't appear on the cultural radar so much. He also didn't seem to seek the attention, that was an aspect of his character. (Interview Lane 2007)

In Richard Sadler's opinion, Trent proved somewhat inconsiderate towards Moore when he finally received his Arts Council grant

> They wouldn't support him in it. Thomas Cooper and John Blakemore both had got bursaries as well, but they got fully paid leave of absence. In Ray's case I believe he didn't get his pension or his salary for the time he was away from teaching. He had finally got this accolade, which in a sense he wanted to accept, but at the same time it didn't give him a lot of extra money which could have gone towards a publication or something like that. (Interview Sadler 2007)

On February 9, 1978 Moore sent a letter to Ray Howard-Jones, from his address at "Main Road, Old Clipstone, Mansfield, 'Wats'".

> I get tired of the eternal travelling up and down to Nottingham - it might have been wiser had I got a place in the town instead of out here. The country here is rather featureless though certainly with snow it has some interesting aspects - but in a rather abstract sort of way. The farming in tremendously commercial - what farming isn't I suppose, but it seems so blatant here - like a large market garden - with few relieving features. (Howard-Jones ephemera R1/2/3 Box 3)[54]

Gerald Woods, a friend since the days at Watford, believed that Moore's time at Trent had been very stressful to him. (Letter Woods, February 10, 2004) In 1981, Moore said about Trent:

> As far as my own work was concerned it was something of an irritant. In Trent there was an over-intellectual approach; everything was measured, plumbed and weighed and this had a bad effect on younger students, who came almost to have a psycho-analyst's knowledge of themselves. It all had some effect on me in that it opened my eyes to approaches to photography which I was already following myself. I was heartened, as I was when I went to the United States on a four-month visit in 1970. (Moore 1981b: 23)

2.33. The Move to Carlisle (1978) / A Stillborn Son (1981)

At the end of 1978 Moore resigned from his position at Trent Polytechnic, and together with his wife Mary moved to Carlisle in Cumbria. "His health was failing, and he was so near retirement that he decided not to go back to teaching after the bursary." (Interview Sadler 2007) This allowed him to focus more on his own work, although he continued to conduct workshops and work as a free-lance lecturer. (Haworth-Booth 1988a: 30)

In a 1983 BBC documentary Moore recalls

> I came to Cumbria first in 1976 I suppose, during the summer, just spent a couple of weeks up here - I think the first place I went to was Allonby, then probably Silloth. I came to love the place very much, because it had got this slightly remote, forgotten quality. I wanted to find somewhere to live - it seemed to me that somewhere up in Cumbria was the answer. You know, this seemed in a sense a sort of spiritual home. (BBC Northeast 1983: Minute 1)

In Thomas Joshua Cooper's view

> The bleakness could have made him bleak, but he finally found himself. He was very disciplined and dedicated. He was a profoundly gentle person, with great depth. I mean the word irony comes cheap these days, but truly, under everything Ray did was a smile, not a frown. He always knew how to balance awkwardness with grace. Ray was an unusually practical spirit, he lived life with definite ease and remained visibly untroubled by whatever happened. (Interview Cooper 2005.)

Paul Hill says

> What Ray saw in those parts of Cumbria... The overlooked and disregarded parts of run-down Britain: those were exotic territories for Ray. It wasn't the uplands, the mountainous regions, the 'Yosemite Parks', he said so many many times. I only knew him in his later years, I don't know what he was like when he was younger. There was an underlying sadness within him that very much came out in the work. (...) When Ray finished teaching and went up to Cumbria he really did have a spurt of energy and produced a lot of very good work. (Interview Hill 2001, in Stahli 2001: 23)

In 1981, Mary Moore gave birth to a stillborn son, after a full nine months' pregnancy. Friends of the Moores describe the event as a traumatic experience for the couple. The baby was given the name Jonathan.

2.34. Workshops (1975-1987)

In the mid-1970s, Paul Hill got Moore involved in a number of one-day workshops with 'Co-optic', a group of mostly younger photographers who produced a series of postcards titled 'Real Britain.'[55] According to Hill,

> [Ray] came in as a sort of 'elder statesman' and he had an attitude towards photography which was quite unusual because he had a fine arts perspective. His reputation, through younger photographers who appreciated what he was doing, increased immeasurably during the seventies. (Interview Hill 2001, in Stahli 2001: 21)

In the summer of 1976, Moore for the first time led a workshop at Paul Hill's recently established study centre 'The Photographers' Place' in Derbyshire. According to William Bishop, Hill had come to question the appropriateness of "an institutionalised education which cocoons the student from mainstream society for several years", and in response to this concern established the Photographers' Place as a more informal learning environment. (Bishop 1997: 37) Joint Moore/Hill workshops soon became a regular fixture at Hill's study centre. Hill recalls:

> When [Ray] was on workshops here in Derbyshire, and we did many together, he would be going out taking the students around photographing. He wasn't at all worried about sharing his methodologies with others, he was very generous in that regard. (...)

> I think that Ray was a gentle teacher and he was very much an advocate of 'don't embellish images with too much text and too much verbiage'. When he did critiques, he would look at the visual and graphic components of an image rather than get into any other interpretation. Obviously content was relevant, but in a way he was quite a reserved person. Ray was very British or more particularly English in that regard, he wouldn't reveal much about his innermost thoughts when he described his own work and he didn't therefore expect students really to do that. (ibid.: 20)

Izabela Park-Jedrzejczyk[56] recalls that rather than give any direct formal tuition he "would make suggestions, a poet, a piece of music or a photographer to reflect upon." (Haworth-Booth 1988a: 28)

Peter Marshall, who attended several of the workshops headed by Hill and Moore at the Photographers' Place, recalls

> I found that Ray was not just a fine photographer, but also something perhaps even more rare, an inspirational teacher. (...) I think Ray's whole approach to teaching was to look through the work to the person, and to teach the person to know and be themselves and then to respond to the subject. (Email Marshall, November 20, 2005)

Marshall recalls that everyone at the time was very interested in the photographers associated with the 'New Topographics.'[57] In the 1983 BBC documentary, Moore too makes a nod in their direction:

> Why shouldn't one chronicle an area of ground - I mean I'm not the only one who has done this, there is some of the New Topographic American photographers doing this sort of thing. The visual world is so absolutely crammed full of wonderful magical things which are just asking to be looked at. (BBC Northeast 1983: Minute 2)

Marshall recalls that during a workshop with Hill and Moore, they went to see the exhibition "23 Photographers 23 Directions" at the Walker Art Gallery in Liverpool. This exhibition included work by Robert Adams, Lewis Baltz, William Eggleston, Lee Friedlander, Stephen Shore, Les Krims and others. (Email Marshall November 30, 2005)

When Moore retired from his teaching position at Derby/Trent and moved north, he continued to give occasional workshops at the Photographers' Place. From approximately 1984 onwards, the Moores began to offer their own workshops based at their home in Dumfriesshire. David Brittain attended one of these in October 1985, and in an article for *Amateur Photographer* mentions that workshops were also held on June 6-9 and 20-23, August 22-25, September 12-15 and 26-29 (each lasting from Friday to Monday). (Brittain 1986: 68, 69)

> Since the mid-1970s, when photographic workshops caught on here, hundreds of dedicated photographers - both professionals and non-pros - have attended various sorts of workshop.

> Most fabled is Paul Hill's *The Photographers' Place* in Derbyshire that celebrates its 10th anniversary this year. Last year Raymond Moore and his photographer wife, Mary Cooper, hosted their own workshops from their home in Dumfriesshire. Success prompted them to set aside a further five long weekends - this summer and autumn - and turn them into regular events. (...) There are only four places per workshop, (...) [the cost is] £ 125 - recently increased to £135. (...) What the workshop is all about is self-awareness, said Ray. 'I try to help people to cut across the gimmickry of photography and to find the confidence.' Ray's workshop is unique in that students are literally adopted into the Moore household for three nights and four days. So there is no 'work' and no 'leisure' - everyone is encouraged to discuss pictures or | technical matters anytime, anywhere. (Brittain 1986: 68, 69)

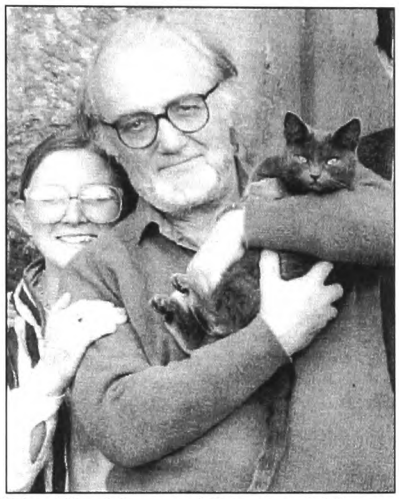

Fig. 50: Mary and Raymond Moore, October 1985 (Brittain 1986: 68)

David Brittain recalls that he had started writing for *Amateur Photographer* in 1980, and was often asked to cover 'art photography' topics. In 1985 or so, Mary Cooper got in touch and invited him to one of the workshops so he would write about it.

> Amateur Photographer had a circulation of 100'000, and Mary was keen to promote the newly established workshops and Ray Moore's work to a larger audience. Raymond Moore had got to know 'the formula' when doing workshops together with Paul Hill. (...) I got the impression that Ray Moore was not wildly into teaching, he seemed tired and didn't have much patience with the workshop. (Interview Brittain 2004)

Among many others, participants in Moore's various workshops included Yoke Matze, Virginia Khuri, Jill Staples, William Bishop and Peter Marshall.

2.35. Other Freelance Teaching after Trent

Apart from giving workshops, Moore also worked as a freelance lecturer at various colleges in Britain and abroad. In a letter to Ray Howard-Jones sent from 30 Eden Street, Stanwix, Carlisle CA3 9LR, and dated January 30, 1980, Moore wrote:

> (O)nly just returned from three weeks in Sheffield: teaching there at the Polytechnic, running a photography workshop. Now that the Arts Council funds have dried up, I gravitate between the 'dole' and odd part-time teaching jobs. It's rather worrying and tiring, but we are managing to scrape by - just. (Howard-Jones ephemera R1/2/3 Box 3)

Fig. 51: 30 Eden Street in Stanwix, Carlisle. The Moores' home in the early 1980s. (Photograph 2007 courtesy of Neil Curry)

In a letter to Ray Howard-Jones, sent from the same address but dated April 18, 1980, Moore wrote:

> (L)ife has been very full of late - mostly workshops to earn some money. Salzburg went off very well on the whole (...) The students were mainly German, so there was some language problem (...) since as you know my German in non-existent. (...) I have further teaching to do at Sunderland, and later in Derby - once again. Have already done two weeks there last month. I get very tired with all the travelling. (...) (M)y Hayward show should happen sometime next year, though with all the financial cuts, and the international situation - God knows. I'm prepared for anything. Life seems so very different from those relatively Halcyon days of the fifties and sixties. (...) Mary is doing a lot of photography for the local archaeological group to earn some money for us. (Howard-Jones ephemera R1/2/3 Box 3)

Moore owed his part time teaching job at Sunderland Polytechnic[58] to a friend from the Watford days, the painter Barry Hirst.

> He was visiting a day a week at Sunderland and was asked to give tutorials to the students specializing in Photography. Photography at Sunderland was a specialism within Fine Art. He was at Sunderland in 1984 when I was head of the Faculty of Art and Design. (Letter Barry Hirst, March 23, 2006)

Richard Sadler recalls that after Moore left Trent, he was regularly brought in at Derby College of Art as an "external moderator" during marking and exams. (Interview Sadler 2007)

Moore also taught at Sheffield. Roger Taylor[59] who was teaching at the Fine Art BA course there recalls

> Photography was one of the areas you could specialize in at Sheffield. We used to get visiting lecturers, often the same people who were also teaching at Derby and Trent. From

time to time, Ray Moore also did small amounts of teaching with us. [Contrary to what some former students at Trent said,] I didn't perceive Ray as withdrawn - he was someone who was very involved, someone who gave a great deal to the students. (Interview Taylor 2007)

2.36. Birth of a Son and Move to Dumfriesshire (1983)

The Moores' son David was born on January 26, 1983. In the same year, the family moved to Half Morton House in Chapelknowe, near the village of Canonbie in Dumfriesshire. Raymond Moore continued to lecture free-lance, and regular photography workshops were offered at the Moore's home from approximately 1984 onwards. Paul Hill recalls:

> Ray ended up living in a Scottish manse, in the Borders area, where there isn't anything going on. I think only somebody who has melancholic tendencies would ever want to live in that sort of place. All he had was Mary, and David, which was great. His young son David really did give him a lease of life, that was fantastic. He was saying how marvellous he was, it was giving him the excuse to go and do things and visit places that he wouldn't normally do. He was marvellous with David. He also had a few dogs which he worshipped like children, (...) it showed that there was a very soft, gentle, caring side to his character. (Interview Hill 2001, in Stahli 2001: 24).

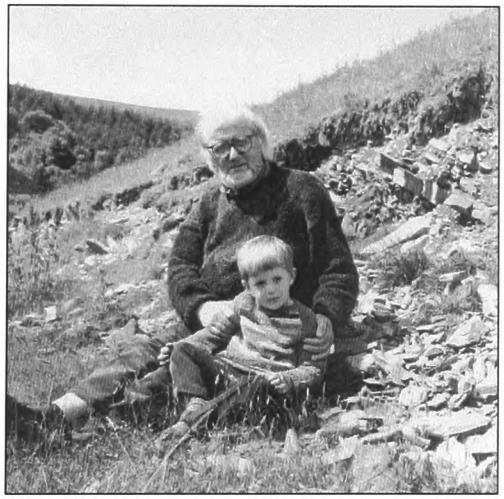

Fig. 52: Raymond Moore with his son David (Undated, collection of Nicola Purnell).

Shortly before Moore's death in 1987, William Bishop wrote an article about the workshops at Half Morton House. Bishop describes the family's home as a former Manse,

> set in a small valley just half a mile over the Scottish Border in Dumfriesshire close to Hadrian's Wall and the quiet coastline of the Solway Firth. This border country is in fact a quite varied region of hills and flat country with its own peculiar atmosphere and is in no way a kind of wasteland border territory which some people might imagine it to be. (...) These annual series of workshops began three years ago [in 1984] and this summer only three will be held in contrast to five last year. (Bishop 1987b : 2)

In a 1983 interview, Moore talked about the conflict between having enough time on his hands to produce work, and having enough money to live on.

> I enjoy teaching, but you can just have too much of it. There are times I must admit when I have wondered and thought perhaps it might have been wiser to have held on a bit longer, but I think in balance I wouldn't have managed to produce the work I have produced. I've probably produced more in the last four years of what I think of as interesting work, than I have in quite a number of years prior to that. (BBC Northeast 1983: Minute 8)

Moore considered his later work to be far superior to his earlier work, as several of his friends have pointed out. He came to see the at times repetitive formalism of his earlier work as problematic, and regretted his former tendency to print in a dark and contrasty 'European' manner. In 1976 Moore said: "I now find much of my earlier work rather stilted, the later things come through much more smoothly and fluently - almost despite myself." (Moore 1976: 12) Moore was aware that even his work from the late seventies at times still appeared strained. It seems that the images taken in Maryport marked an important turning point for Moore, since to him they marked the transition to the later, more effortlessly achieved style.[60] By all accounts, in the last few years of his life Moore became a truly uninhibited and selfless maker of images.

2.37. The BBC Documentary (1983)

In 1983, a BBC documentary was made about Moore. (Badger et al. 1989: 191) Parts of it were shot when the Moores were still living near Carlisle. A booklet of the same title was also published (see section 2.47. for a fuller discussion). Richard Else, the producer and director of the film, recalls:

> I guess what fascinated me was partly the sheer quality of the image-making, partly the intense personal vision, but also the fact that we could have a photographer of that repute living in Carlisle - almost in total isolation. I'd also previously been living in the Derby area, so I was aware of the contribution to still photography made by people at what was Trent Polytechnic Nottingham at the time. I was just absolutely fascinated by Ray, his method of working, and the images that he produced.
>
> I was particularly interested in people who were normally reticent towards the media and I also made a programme on Basil Bunting, the poet. Our executive producer John Mapplebeck agreed that we should make the programme on Moore, quite unusually for a regional TV station, over the course of a year, which I think really helped us enormously. We shot the film in the style of Ray's own photographs, which he liked very much. The music was Frank Martin, who was picked as a favourite of Ray's.
>
> Ray was quite diffident at first, I remember him quite clearly saying to me nobody would be interested in his work. The first time we actually shot was on the Cumbrian coast. He was a bit hesitant of the camera and said he really didn't want me to talk to him. But in fact we found that he started talking to us - and over that year I built up quite a close relationship with him. I got quite a lot of response because people felt they'd wanted to see Ray on television and hadn't.
>
> One interesting thing Ray mentions in the film is the idea of 'making the image out of bits of the landscape that other people subconsciously exclude.' I think he found a real home, not

just in the coast of Cumbria, which is quite a bizarre landscape or was then, but also out in the Scottish Borders.

I just found it astounding to be able to stand in the darkroom next to Ray while he worked on an image, and to see that affection. He would spend weeks just working on one image, to get a print he would only be tolerably happy with. I was stunned to see the sort of quality that you normally only expect from medium format photography.

In the film there's a sequence in his darkroom. Ray's technique was Stone-age. I think he used a very old Leica enlarger with a Nikkor lens, the standard red light, the three dishes, and doing it in a way that you might have expected somebody who was a painter to do it - very tactile, very much not letting the technology dominate. And just spending hours and hours to get that print. Ray was quite delighted that he did have an old enlarger, he was very keen on quality of lenses but not any of the technology that normally surrounds photography. (Interview Else, November 19, 2003)

2.38. Death (1987)

Moore died from a heart failure on October 6, 1987. (Interview Williams 2004) Jim Hamlyn recalls that Mary Moore told him about the day Moore died.

> He had been printing and was reading David a story, when he suddenly died. It probably was a very sudden but painful death, because he had his eyes open. David went to sleep and Mary discovered Ray, and David asleep. She had to wash and hang up the last prints he'd made. They are the untitled ones on the 1990 Ffotogallery leaflet (Moore 1990), plus one similar to A.596, 1981 (RMC 0178) - of a road with a low sun and some white flowers in the foreground - a less formal, maybe more romantic one.[61] (Interview Hamlyn 2005)

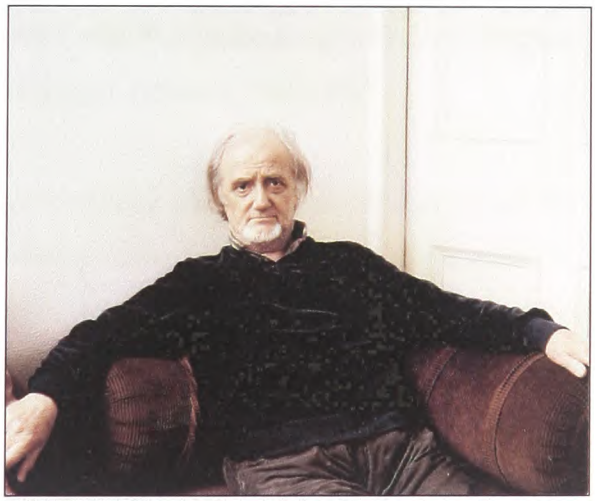

Fig. 53: Moore in 1986 (Photograph by Mary Moore). A postcard published by Jonathan Williams' "Jargon Society".

Moore's funeral was held at Half Morton Church in Chapelknowe, on October 14, 1987. The service was taken by Rev. M. McLean, and included poetry readings and music: "What the Chairman Told Tom" by Basil Bunting, "El Hombre" by William Carlos Williams, The second movement (Adagio) of Beethoven's "Quartet No. 12 in E Flat Major" played by the Busch Quartet, Liszt's "Valée d'Obermann (Années de Pèlerinage)" played by Alfred Brendel, the first movement of Frank Martin's "Eight Préludes" played by Nicole

Vickihalder, and finally Schubert's "Impromptus Op. 90 (No. 3 in G flat, Andante)" played by Brendel.[62] During the Frank Martin piece, the congregation was asked to look at copies of *Every So Often*

Fig. 54: Raymond Moore's funeral at Half Morton Church, Chapelknowe, on October 14, 1987. (Collection of Nicola Purnell)

2.39. Establishment of the Raymond Moore Archive (1988) and Attempts to Sell it

In 1988, the prints, negatives and incidental material which Moore had left behind were organized into the 'Raymond Moore Archive' by Mary Moore. (Creative Camera 1990: 4) Over a period of five weeks, she was aided in this by John Becker, a History of Art student from the University of Michigan. (Bishop 1988: 14)[63]

An 'open week' of the archive took place at Half Morton House between August 15 and 21, 1988 (personal communication Mike Weaver 2005). On October 3, Mary Moore and her son David moved to Longshot Cottage in Balmaclellan (near Castle Douglas in Galloway), taking the Raymond Moore archive with them. (ibid.) The archive could again be seen after the move, from January 1989 onwards. (Bishop 1988: 14)

The actual number of prints contained in the archive is a matter of some speculation. According to the article by William Bishop, the archive at this stage contained "well over a thousand" prints, and a 1990 article in *The Sunday Times* speaks of "1000 photographs and 116 drawings." (ibid., Murray 1990) However, Philippe Garner, who was in charge of photography at the auction house Sotheby's, and who accepted the archive on their behalf in 1990, believes that the number of prints was only "slightly in excess of 600" when the archive was first being offered for sale. (Garner 2008) The discrepancies may be due to some of the accounts being rough estimates, and some uncertainty as to whether lower quality work prints

on PE paper should be counted or not. As we shall see later, a figure of just short of 700 prints seems a likely ballpark figure.[64]

The accurate number of prints notwithstanding, William Bishop's 1988 article gives a very useful breakdown of what the archive contained at its inception. He recalls that the prints were arranged in three groupings

> which corresponded with the three[65] decades of Moore's photographic career. The collection also includes two oil paintings, early drawings and prints, colour slides and Cibachromes, examples of architectural and commercial photography including a large set of Gordon Fraser postcards, mounted prints and around 40 books in which work is reproduced. Also to be seen was his last project undertaken, in association with [Murray Johnson at] *Scottish Photography Works* of Edinburgh - a photogravure of the image, *Ayr, 1979* (an edition of 100). (Bishop 1988: 14)

It may initially have been Mary Moore's intention to take care of the administration and publication of Moore's legacy herself. However, a few years later *Creative Camera* reported that "(w)hen the management of the archive became burdensome [she] tried, but failed, to find a British institutional buyer." (Creative Camera 1994: 4) In 1989 Mary Moore unsuccessfully approached the National Galleries of Scotland and the National Museum of Photography in Bradford. (Creative Camera 1990: 5) It soon transpired that none of the British institutions felt that they could afford the acquisition. In 1990, Mary Moore appointed the auction house Sotheby's to negotiate the sale of the archive to the University of Texas in Austin, who allegedly had expressed a keen interest. (Creative Camera 1994: 4)

The material was first offered for sale in 1990, at an unconfirmed asking price for the whole archive of £440'000. (Murray 1990, Creative Camera 1990: 5). According to Garner, this price had been named by Mary Moore.

> The price was hers – though I hasten to add that I regarded it as a justifiable price and I could identify no valid precedents for any comparable archive that might suggest that this expectation was unrealistic. There is so much biographical material, personal correspondence and so forth contained in the archive, beyond the substantial group of fine prints, that it represented an exceptional opportunity to acquire a resource through which to study in depth an important artist's life, and to understand the context in which he produced his work. The depth and merit of the material and my realisation that Moore was such a key figure in the story of British photography combined to reassure me that her price was a fair one. (Garner 2008)

In 1990 Jim Hamlyn, a former student at Glasgow School of Art, joined Mary Moore to help her organise and prepare the archive for sale.[66] (Interview Hamlyn 2005) Another student called John Shanky later took over from Hamlyn, working in the archive for several more months. (ibid.)

In order for Mary Moore to be able to cover the expenses for upgrading the storage of the archive, Sotheby's agreed to give her a small percentage of the expected profits as an advance. Philippe Garner recalls

> In the expectation that the sale would be concluded and on the basis that the entire archive would be committed to Sotheby's as collateral, we agreed to provide a relatively small advance (...) At the time it had seemed that providing her with that advance was a good idea – these things are done regularly as a way of securing a client's commitment. (Garner 2008)

Roy Flukinger, the photography curator at the University of Texas, had initially been encouraged by Helmut Gernsheim to help find a home for the archive. (Email Flukinger, September 2, 2003) Flukinger was evidently very interested in the material, since he publicly called Moore "one of the two or three most influential twentieth century photographers that Great Britain has produced". (Creative Camera 1992: 4)

However, as Flukinger explains,

> (t)he University of Texas was never in a position to purchase Raymond Moore's archive per se - the asking price was too high - but we were interested in working with Mary Moore-Cooper in finding a third party to effect the purchase and make the donation to us. (Email Flukinger, September 2, 2003

It soon transpired that the sale of the archive was not going to be as straightforward as had been assumed. The situation was made considerably worse by that fact that when the archive went up for sale the international art market encountered a serious recession for the first time in many years. Roger Taylor, then photography curator at Bradford, recalls

> we hit a recession, and suddenly no one wanted to buy photography anymore. The price they had put on the archive was ambitious, but I think in different economic circumstances it would have been achievable. I think Philippe Garner at Sotheby's fell in love with the work, and his business sense got overridden by his commitment to the work. Ray was a very English photographer, and in the US no one had the commitment to find the funds anymore. (Interview Taylor 2007)

Christopher Wood[67] puts the volatility of the art market at the time in context. In *The Great Art Boom 1970-1997*, he points out that the last recession to affect the art market had been in 1974/1975, and although it had been very severe,

> (b)y 1976 and 1977 prices were beginning to recover, and rise again. From then on, it was boom all the way. Even the 1987 stock market crash was no more than a blip in the art market graphs. The very peak of the boom was to follow in the hectic years of 1988 to 1990. (Wood 1997: 11)

Wood calls the 1980s "the greatest art boom of all time", a period when previously unheard of prices and sales volumes were being achieved on the international art market. (ibid.: 10) As a

result of this, "(b)y 1990, auctioneers and dealers, and collectors had been used to a boom market for so long that the recession came as a severe shock." (ibid.: 11)

> There were already signs in the autumn of 1990 that the market was beginning to wobble. By 1991 it was clear that the unthinkable had happened; the art market was in serious recession for the first time since the mid-1970s. (...) From 1991 to 1993 both turnover and prices in the market fell. (ibid.: 10, 11)[68]

It has to be kept in mind that even at the best of times, the art market in general was different from the market for photography, which was then still in its infancy. Roger Taylor points out:

> The kinds of prices which are achieved in sales of photography nowadays were just unheard of at the time. Particularly with more or less contemporary work, no one was ready to pay much for that. (Interview Taylor 2007)

Early on there seemed to be a consensus in the press that American institutions would be better able to accommodate the Raymond Moore archive than their British counterparts. Apart from Texas, the Tucson Center for Creative Photography was also mentioned as potentially interested. (ibid.) The *Guardian* wrote:

> The archive is up for sale with Sotheby's and will probably go to an American university, somewhere with both the money to meet the asking price (...) and the expertise to catalogue the work, produce books and make the work known to a larger audience.[69] It is a sad indictment that Britain is capable of doing little more than store photographs. (...) Let's hope [Mary Moore] manages to sell the archive. Ray sold two prints in the last year of his life. As his friend Jonathan Williams said (...) 'There is less money in photography than poetry.'(McCabe 1990)[70]

An 1990 article in *Creative Camera* on the archive quoted Roger Taylor:

> We can't afford to deal with it. We don't have the financial or human resources - which is sad because it is the sort of thing a British collection should have. The problem is British institutions have never had to think in these terms (...) The principle of willing seller / willing buyer has not been tested in the case of a contemporary photographer. There is no precedent here for such work. (Creative Camera 1990: 5)

In private, Taylor was very keen to acquire the material, particularly because it offered an opportunity for "collecting in context - acquiring the kind of background material which allows you to research how the work was produced and received in its own time." (Interview Taylor 2007) Unfortunately, the usual approach to collecting at the time was that one would get "a few masterpieces from each photographer". (ibid.)

Philippe Garner agrees that the relative weakness of institutional support for photography in Britain was a major contributing force to the debacle, and continues to be problematic today

> When you see the low esteem in which certain, almost heroic achievements in art photography are held in Britain, as compared to other countries, it makes you feel that we

> still don't have an effective infrastructure in this country, to put the spotlight on talent and keep it there. (Interview Garner 2007)

Initially in 1990, the archive had been offered for sale in one piece. However, as time went by it became increasingly clear that neither Texas nor any of the other interested parties would be able to raise the money needed. Philippe Garner recalls

> We came up with the idea that we could split the material into four parts, with one being considered the core group, to include all the manuscript and ancillary material, and the suggestion was made to Flukinger that he might acquire this at a proportionate price for which he might be able to raise the funds. Mary Cooper, Dirk Sweringen and I sorted the material into groups on the floor of one of the Sotheby's galleries with this reduced sale in mind.
>
> Our offers at auction of segments of the collection and of individual prints proved very disappointing. The few individual prints we eventually sold to test the water were all duplicate prints from the archive, in as far as there was such a thing as a true duplicate. The miserable result of these offerings was a brutal confrontation with the reality of the market, which showed complete indifference to the great artistic and indeed historical value of the material. (Interview Garner 2008)

On May 7, 1993 Sotheby's offered thirteen of Moore's prints for auction. Catalogue prices ranged from £400 to £1200 per print, although the prices realized may have been substantially lower. (Sotheby's 1993)[71]

On May 13, 1994 Sotheby's offered two big lots of prints for auction (176 and 170 prints respectively), for an estimated price of £ 20,000 - 30,000 per lot. (Sotheby's 1994: 84, 85) Neither of the two lots were sold. (Telephone conversation Sotheby's, July 31, 2007) The sales brochure claims that each of the two lots (on its own) represented "approximately a quarter of the prints in the archive." (ibid.) If correct, this would mean that the total number of prints in the archive was just short of 700.

The first lot is advertised as

> A Collection of Prints from the Raymond Moore Archives, 1950-1984: 176 prints including early works from 1956, studies in Shepherd's Bush, and studies from the late 1950s including views of Tetuan and an extensive and comprehensive collection of later works including series of views of Maryport 1977-1984, Silloth 1979-1982 and Galloway 1979-1982, with additional views of Whitehaven, Allonby, Wokington [sic] and various locations throughout the British Isles... (Sotheby's 1994: 84)

The second lot is described as

> A Collection of Photographs from the Raymond Moore Archives, 1955-1984: 170 prints including early close-up studies around Britain and views of Spain, Tangiers and Marrakesh from late 1950s, views of Cyprus 1969, also series of views of Galloway 1979-1983, Wales 1968-1982, Workingham [sic] 1976-1982, Pembrokeshire 1963-1970, Cumbria, late 1970s and various prints of Maryport, Silloth, Whitehaven and Allonby in the late 1970s to early

> 1980s, in addition a group of prints of snow, field and coastal scenes including II, IV, and V of the 'Encroaching Tide' series... (Sotheby's 1994: 85)

The catalogue claims that all the photographs on sale were printed by Moore himself, the first lot containing approximately forty, the second approximately fifty signed ones. (Sotheby's 1994: 84, 85)

As a sale of the archive became increasingly unlikely, relations between Philippe Garner and Mary Moore deteriorated to the point that they only corresponded via Sotheby's legal department. (Interview Garner 2008) However, Garner clearly dismisses the idea that Sotheby's would have taken Mary Moore to court over the money she owed them.

> At a practical level we would not have taken legal action against her, and at a PR level this was out of the question. It would certainly have put us in a very bad light but anyway would have been against my own and the company's ethos. (ibid.)[72]

For legal reasons, selling the material cheaply to recover the loss was not an option for Sotheby's either. "we were in the unfortunate situation where it was more prudent to write off the loss than to make a wrong move and open a legal can of worms." (ibid.)

> After some time had elapsed, the material, which at first had been kept in my department but was now in the way, was packed up, put in boxes, and committed to storage in our warehouse in a 'no traffic' area. Here it was left to gather dust. (ibid.)

In summary, it could be said that the sale of the archive failed not for a single reason, but because of an unfortunate combination of circumstances: Firstly, the discrete and understated nature of the work itself. Secondly, the lack of precedents for a photography sale of this magnitude in Britain, and the consequent unpreparedness of the relevant institutions to deal with the situation. Thirdly, a general turndown affecting the international art market at the time. Fourthly, a breakdown in communication between the major players of the unfolding drama.

The stalemate thus created continues to the present day. Garner believes that even if an institution approached Sotheby's today with an interest in acquiring the archive, Sotheby's would be unlikely to act unilaterally. "Whatever happens would want to secure Mary Moore's endorsement." (ibid.) Unfortunately, for undisclosed legal reasons Mary Moore's hands also seem to be tied in the matter.

When I discussed with Barry Lane the likelihood of a British institution acquiring the archive today, or even putting on a retrospective of Moore's work, he pointed out

> Today there are many different sources of funding - not so long ago the Royal Photographic Society in effect sold their entire collection to Bradford, for several million pounds.[73] That isn't the amount of money a museum can typically lay their hands on either. It requires a will - and I'm not certain it's there, at the highest level. The people in charge might be afraid that the work is not very sexy, that the public might not be getting a lot for their money. Moore always had a bit of a select audience - he is difficult to sell to non-specialist audiences. (Interview Lane 2007)

Martin Barnes, curator of photography at the Victoria and Albert Museum, makes a similar point

> Obviously Moore is a photographer which I myself and many others greatly admire, but I fear that it might be difficult to get an exhibition proposal approved by the committee. Retrospectives by individuals who are not so well known are tricky because they don't tend to draw large audiences. (Interview Barnes 2007)

Roger Taylor is not optimistic for the prospects of Moore's work in the near future either

> The longer this situation continues, the more difficult it gets to put on an exhibition, because fewer and fewer people still know Ray Moore. In truth, many institutions won't do exhibitions anymore unless they're commercially viable. I really don't think that any British institution would now be able to acquire the archive and deal with it properly. The only solution I can think of for Ray Moore's archive would be if a large American institution acquired the material - I wouldn't put much hope in British museums.
>
> The tendency in art, as well as society more generally, seems to be towards egotism and the self-aggrandising, 'making your mark', looking only for yourself and taking responsibility only for yourself. Until that has blown over I think Ray's work will have a difficult standing. (Interview Taylor 2007)

Philippe Garner agrees:

> I am not sure that any of our national institutions, including the Media Museum at Bradford, have the resources or appetite to take on such an archive. I would love it to be otherwise and for Moore's work to be celebrated as a national treasure. (...) I acted in good faith, and with a deep respect for the material and I regard it as a tragedy that such a distinguished body of work is still in limbo. (Interview Garner 2008)

Sarah Stevenson, who is in charge of photography at the Scottish National Portrait Gallery in Edinburgh, says

> In the early 1990s we just weren't in a position to buy the archive, we didn't have the money. Things have improved somewhat since then, if the question arises and the archive went up for sale again I think we would still be interested. I do agree it is very important work.
>
> In my view putting on an exhibition would be a possibility - if the work is not well known today that's all the more reason for showing it again. Obviously it would have to pass the committee, but if a strong enough point were made for it, I can't see why an exhibition couldn't happen. (Interview Stevenson 2007)

2.40. Some Notes on Technical Matters

Jim Hamlyn helped prepare the Raymond Moore archive for sale, a task which involved making contact prints of all the negatives in the archive and then placing them protective sleeves. This was necessary because Moore had mostly worked straight from the negatives. Moore said in a 1985 interview

> I don't make contact sheets. 35mm contact sheets I can't tell anything from. The things which I'm interested in, (...) the quality of the atmosphere etc., I can't see in a contact print. So I end up having to make a lot of small test prints. (Interview by Tim Daly 1985: 2)

Hamlyn estimates that there are about 4000 films in the archive, and that Moore had obviously thrown away some of the earlier material.

> What really surprised me - Ray wasn't at all reverent about the media he was using. He was quite willing to use plastic paper for instance, for test prints. At the end of his life he was experimenting with the new chromogenic XP-1 film; and I'm quite sure his last images were shot on that film.[74] He developed it in the chemicals specially made for that film, he didn't have it developed at Jessops. Someone like Thomas Joshua Cooper would have baulked at using that sort of film of course, but when I saw the results I had to admit that Ray was right, the results were brilliant. Earlier on he was mainly using FP4 film. (Interview Hamlyn 2005)

Moore's film of choice seems to have been Ilford FP4, which according to Janet Hall he rated at 80 ASA. From contact sheets held at the archive it can be seen that to a lesser extent he also used Ilford HP5, Kodak X Pan and Kodak Tri-X Pan.

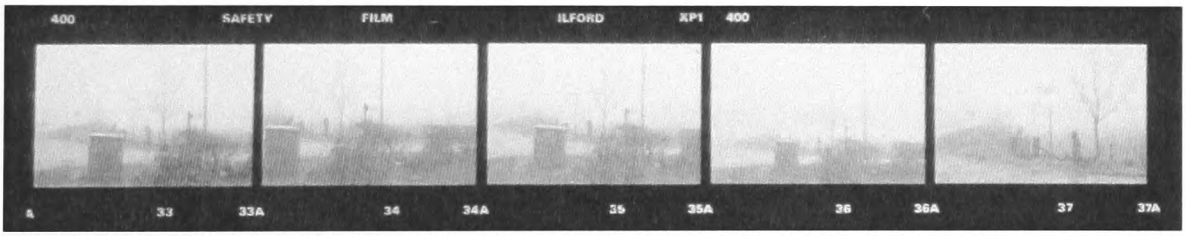

Fig. 55: An instance of Moore using the chromogenic Ilford XP-1. Frame 35 is the image *Dumfriesshire 1985* (RMC 0204). (Contact sheet in the Raymond Moore Archive).

In the example shown above, Moore changes position quite substantially between frames, "searching" for the image. Interestingly, this is not very typical for his working method. In the case of other images, contact sheets often show around seven frames with only minimal differences between them. There are several possible explanations for this: On the one hand, Moore was evidently concerned with momentary changes of the light, and with the effects a subtle change in perspective can have on the readability of an image. From a technical point of view, it seems likely that Moore would often have used slow shutter speeds in order to be able to stop down (for optimal lens performance as well as increased depth of field). In combination with the slow film speeds he was often using, this may have forced him to take several exposures to make sure he got one without camera shake. Paul Hill recalls that Moore sometimes used a small table tripod propped on his chest to minimize shake. (Stahli 2001: 24)

Fig. 56 below shows Moore using this technique, which also seems to have involved supporting the weight of the camera with a short camera strap stretched tightly around his neck (as well as, in this case, leaning on the photographer Aaron Siskind for additional support). The fact that Moore uses this technique in what is evidently broad daylight makes it seem likely that he rated his film slowly and had the habit of stopping down the lens (although of course the image may have been deliberately staged).

Fig. 56: Raymond Moore (left) and Aaron Siskind during a workshop at the Photographers' Place in 1979 (Photograph Paul Hill)

Early on, Moore seems to have used a variety of different cameras, including Pentax SLRs and Rolleiflex TLRs. However, most of the late work seems to have been taken with Nikkormat SLR cameras, using Nikon Lenses.

3. A Close Examination of the Late Work

3.1. Introduction

In the following I attempt to highlight some of the aspects which seem typical for Moore's late work, and which arguably make it worthy of attention. The present section consists of a detailed analysis of a number of images, most of which were taken during the late 70s and early 80s. This period constitutes a moment of transition in Moore's work, during which his mature style becomes more firmly established. In the images from this transitional period, Moore first arrives at many of the characteristic themes and pictorial solutions of his late work, and it therefore seems appropriate to pay particular attention to this phase in Moore's oeuvre.

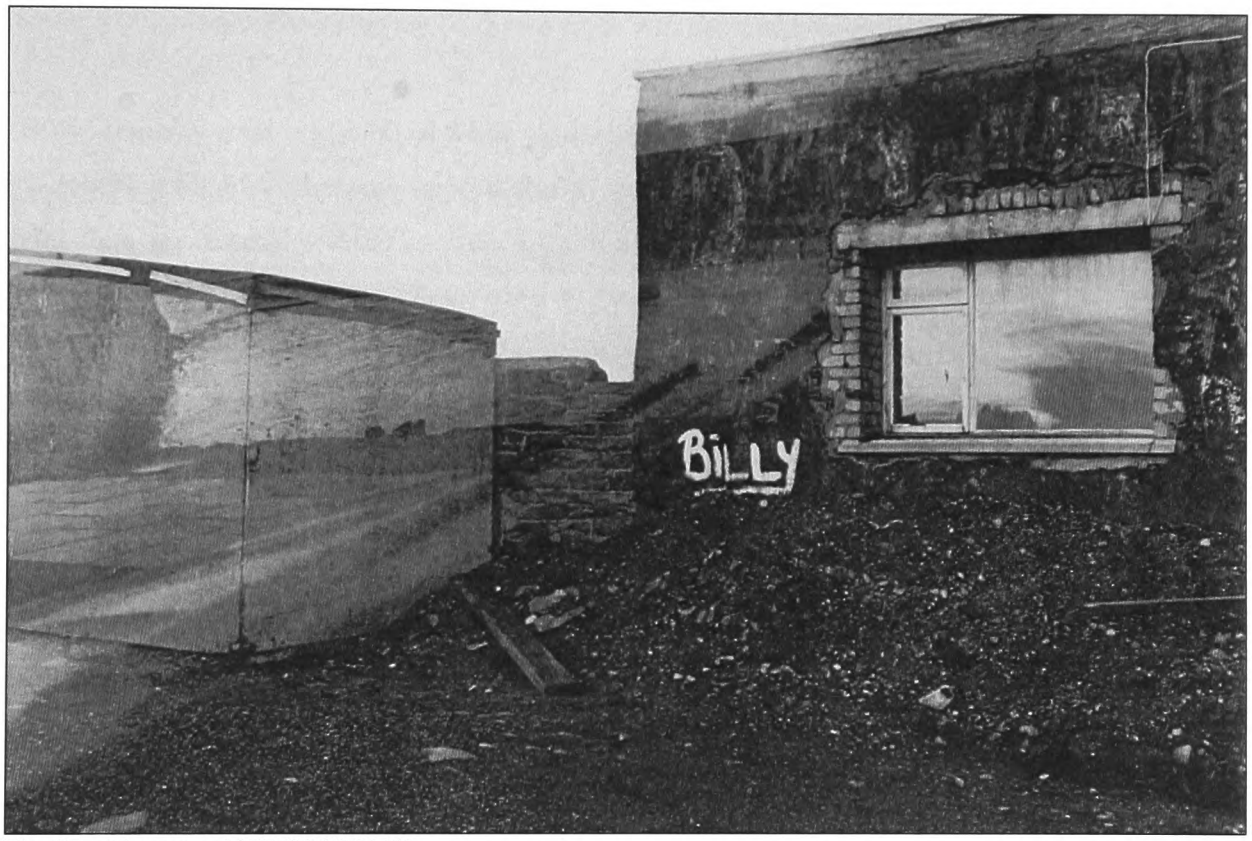

Fig. 57: *Maryport, 1977* (RMC 0141)

3.2. Maryport, 1977

Maryport 1977 is an subtle and complex image, and one which shows many of the aspects of Moore's work which seem relevant to my discussion.

The word 'Billy', crudely painted in white letters, captures our attention at the outset, and initially at least seems to be what the image is 'about'. It is not just an ordinary word, but a proper name - the kind of word which normally adheres to its referent in a particularly direct way. Who is 'Billy'? Who wrote his or her name? And why? What are we to make of this single word, what inferences can be drawn from it in the absence of meaningful context?

'Billy' remains what it is, a bit of white paint clinging onto masonry. The specific qualities of the lettering therefore become important; for example the way in which the first 'L' is more faint than the second. What is mere repetition on a symbolic level, turns out to be non-identical in actuality. The whole word is underlined, as if to emphasize its mysterious isolation even more. By a whim of the unknown calligrapher, the line which accomplishes this grows out of the down-stroke of the final 'Y' - one element pushes itself forward, while at the same time drawing the others together into a perceptive whole.

On closer examination, the image is littered with fragments of lettering and writing. On the building to the right, faint traces of large, carefully executed capitals can be made out. The wall seems to have been knocked through to accommodate the window, obliterating the words spelled out on it previously (the closer one looks, the more writing becomes visible). The shed-like structure on the left is covered in graffiti, some of which are so small that they are difficult to read over the noise of the film grain. There is also a row of irregularly shaped hearts, and a sequence of syllables and numbers neatly arranged in a column: JUR MAV / LOO.. TO / JAC RUIR / DEB OK / 1977 / MAR / 77 / LOY DEB / Jue JAC. The letters seem to hover on the brink of intelligibility - is there some hidden meaning, some kind of code? Undoubtedly this once meant something to somebody.

It seems extraordinary to stumble on such riches at the very edge of the resolving power of the photograph, and one might wonder whether such trivial detail really matters. I would suggest that with Raymond Moore it probably does. He can hardly have been aware of such minute elements when he pressed the shutter - it seems we should therefore interpret them as a 'free gift' contributed by the automatism of photography, a *punctum* beyond authorial control. But how can we be sure that Moore didn't intuitively sense their presence when the

decision welled up in him that this picture needed to be taken? In an interview given in 1985, Moore said

> I'm a great believer in the subconscious, I have great faith in it. (...) when looking at the final print one is amazed to see that there are certain things that relate uncommonly, whereas when you are actually faced with the subject, you just had a vague sense inside, well not vague, perhaps more intense than that, that this had to be taken, without being able to analyse it and say why. (Daly 1985: interview page 2).

Where does authorial intention end and photographic automatism begin? Moore's approach to photography seems to lead to a certain blurring of the distinction between the two. One the one hand, there can be no doubt of photography's ability to picture things which have escaped the conscious attention of the photographer, and on the other, Moore's sensitivity towards his subject matter is equally unquestionable. Perhaps, asking where such detail 'truly' originated is a dead-end; the answer is anyone's guess, and depends crucially on how one chooses to delimit the reaches of the 'subconscious'. Both conclusions are somewhat disconcerting: either the world, behind our backs, really does behave in wildly eccentric ways, or we admit that human awareness reaches much further into the world of inanimate things than we commonly assume.

When words are included in (or with) photographs, they tend to dominate perception. For example, the shortest way to describe *Maryport 1977* would probably be: "It says Billy". In the case of this image, language perhaps acts as a kind of bait. Our eagerness to head straight for what appears to be a semantic shortcut draws us deeper and deeper into the microstructure of the image, without finally offering any real clues. Before we know it, we find ourselves paying closer and closer attention, and embarking on a spiral of more and more far-flung speculation.

What on the surface appears to be a perfectly straightforward and even dull snapshot, turns out to be a wide-open field, demanding intense and active engagement from the viewer. Moore seems to have consciously sought this quality in his work: In a 1983 documentary, he says about one of his other images: "What I enjoy is that it's continually open to discovery." (BBC Northeast 1983: Minute 6)

Every element in *Maryport 1977* seems to be in dynamic exchange with everything else, and the boundaries between what are ordinarily called 'things' are shown to be in a process of constant modification and dissolution. There is an endless play of elements merging and

separating: Exclusion, inclusion, layering, peeling, closing off, breaking through, covering up, mirroring, condensing and diffusing.

For example, the shed on the left seems hermetically sealed off from its environment, with no doors or windows visible. A sheet of tarpaulin has been stretched across its top, and nailed down firmly all around. The shed is set apart from the back wall, and there is also a gap between it and the ground on which it stands, giving it a quality of defiant isolation. Once we look closer however, we notice that superimposed on the solid cube of the shed there is a second image, a reflection showing a wide open space. The reflected image is visible where it coincides with the darker foreground elements, but invisible where it is overpowered by the brightness of the sky, making it difficult to tell which elements belong to the shed, and which to the reflection.

Perhaps *Maryport 1977* was taken through a car windscreen, which would mean that what we are seeing lies partly ahead, and partly behind our back. What seemed solid a moment ago, turns out to be transparent and diaphanous. What was a mere 'thing', turns out to be more of a 'situation between things', a complex arrangement which includes within it not only objects, but also photographer, viewer, and intricately entangled volumes of space. Although we can attempt to 'unpeel' the various layers in our mind, within the new reality of the image they have been merged into an inseparable whole, making it impossible in retrospect to tell exactly where each element ultimately belongs.

The geometry of the cube on the left appears flattened because, almost imperceptibly, crucial spatial information is being withheld from the viewer. For example, the eyelevel of the camera neatly coincides with the top of the shed, all but eliminating the angle of the roofline which would otherwise indicate that the corner is in fact protruding towards us. The bottom right hand corner of the shed is hidden behind a pile of rubble, making it even more difficult to determine its actual position in space. It becomes possible to see an imaginary 'wall', extending forward and to the left, by misreading the lower part of the reflection as an extension to the surface of the shed. This is especially persuasive since the grid of lines contributed by the reflection (horizon, paving stones, and what may be the bonnet and windscreen wipers of a car) seems to confirm the lay of this 'wall'. Alternatively, the same 'wall' could be mistaken for a piece of semi-transparent cloth, through which the horizon can be seen.

The wall to the right has been broken through to accommodate a new window, and no effort has been made to smooth over the transition between wall and window-frame. The result is incongruous - as though two different realities had been forcefully merged. The tidy lines of the window and the reflection of a luminous sky with a single seagull sweeping across it emerge suddenly from the debris and darkness which surround it.

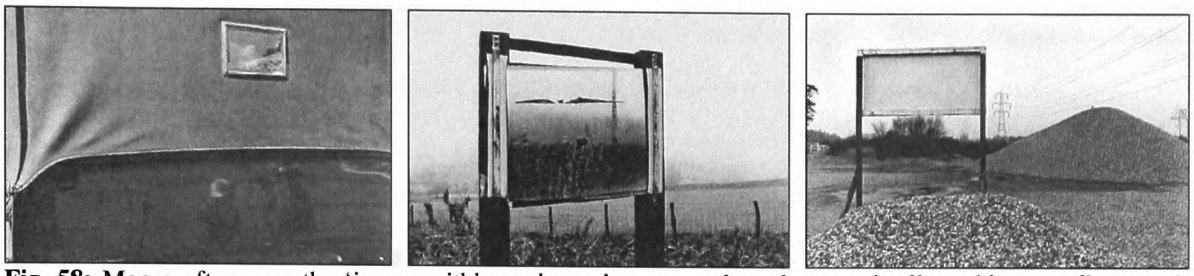

Fig. 58: Moore often uses the 'image within an image' trope, perhaps because it allows him to reflect on the medium's inherent tendency towards circular closure and infinite regress. This aspect of photography seems to surface most readily in the genre of 'landscape'. A mere stretch of land or a geographical location is not yet a 'landscape': the term implies an element of (at least potentially) being looked at. (From left: *Cardiff* 1968 (RMC 0055), *Blaenau Ffestiniog 1974* (RMC 0121)), *Gravel 1975* (RMC 0127)).

In *Maryport 1977*, the shape of the clouds reflected in the window almost exactly repeats the shape of the sky in the image as a whole, as if the picture included a miniature version of itself. Of course this cannot be a literal mirroring, but is more of a 'correspondence', which relies for its existence on the mind of an observer who is matching and comparing. Although partly physical (it *is* a feature of a material object - the photograph), such a correspondence exists 'in consciousness' just as much as it exists in the material world. By subtle devices such as these we are brought face to face with our own impulse to compare, speculate and interpret.

Moore seems to point out that perception is not a simple process of gathering information, but is intrinsically active and creative. The image makes reference not only to what was there in front of the camera, or to its author, but also to all of its potential viewers. The longer we look, the more we come to realize that we too have been woven into the intricate fabric of the image. The image exists 'towards us', it seems to quietly acknowledge that its being an 'image' relies on the presence of an observer. Most often when we are faced with a work of art, we assume the creative act to lie in the past, something to be appreciated passively and in retrospect. With Moore's images, the viewer is called upon to do all the hard work in real time, face to face with the photograph; it is an active experience.

Only on a superficial reading does the image 'represent' a pre-existing reality. The shapes on the surface of the print are part of a reality all of their own, a reality which, although separate,

at the same time extends tentacles in both the direction of that allegedly 'pre-existing' world, and us, the allegedly 'separate' viewers. *Maryport 1977* confronts the viewer with the infinite ways in which, ultimately, all things engender one another. "The world is not a fixed, solid array of objects, out there, for it cannot be fully separated from our perception of it. It shifts under our gaze, it interacts with us..." (Bronowski 1977: 364) Unlike the many other issues that photographs tend to be 'about', this is not something that can be directly made the subject of language, although it can perhaps be hinted at or 'shown' obliquely.

In this context it may be interesting to briefly consider Moore's photograph *Builth Wells 1977* (RMC 0232). That image could be understood as an ironic commentary on the subjectivism of American photographers such as Lee Friedlander: What at first sight looks like a shadowy self-portrait of the photographer, turns out to be the shadow of another building behind the photographer's back. The image seems to express Moore's ideal of identification between photographer and subject matter, and his desire to dissolve the boundary between perceiver and perceived.

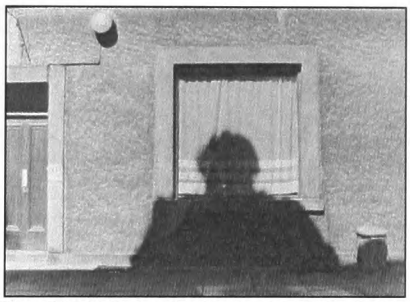

Fig. 59: *Builth Wells 1977* (RMC 0232)

This tendency, which is perhaps nowhere else stated as directly as in *Builth Wells 1977*, brings Moore's work into close proximity with some of the principles of traditional Chinese painting. As Clunas points out, because Chinese thought has tended to privilege 'becoming' and immanence rather than "some superior realm of transcendence (...) 'above and beyond' the world we inhabit", painting comes to be seen as

> (n)ot simply an attempt to 'represent' (*re*-present) something called 'reality', which is existing elsewhere, beyond the picture. Rather the relationship between the picture, the maker of the picture, and the subject of the picture is much more of a shared enterprise. (Clunas, 1999: 127)

In *Maryport 1977*, although traces of human activity are everywhere apparent, no meaningful pattern emerges. Every element in the picture seems to have been moved, modified, inscribed, re-inscribed, partly demolished and reconfigured countless times, leading to a bewildering confusion of layer upon layer of signification. It is no longer possible to tell how it all started, the underlying 'blank canvas', if there ever was one, has long been lost.

Almost anything in the image can be made the focus of one's attention. Moore makes no attempt to comment on what is seen, and does not indicate a privileged reading, but instead keeps a multitude of possible interpretations in suspension. This "refusal to bring to closure the task of defining"[75] is complemented with extraordinary attention to the exact relationships between things. (Fineberg 2000: 372)

The emphasis on form of Moore's images is often pointed out, and is sometimes viewed as problematic. (e.g. by Mayne 1981: 162) However, it seems to me that the formal relations within images like *Maryport 1977* have a role to play which goes far beyond that of mere 'ornamentation'. The complex relationship between the various pictorial elements has not so much been 'imposed' on a passive and acquiescent world, but has 'evolved organically' out of Moore's encounter with his subject matter.

In earlier work, Moore often relied on all-too obvious solutions: elements deliberately placed off-centre, or along contrived-looking diagonals. For example, the overwhelming majority of the photographs in the 1968 Welsh Arts Council Catalogue follow the academic 'rule of thirds', whereby the motif is placed on the lines of an imaginary grid with three rows and three columns, which intersect the area of the image into nine evenly sized rectangles.

In *Maryport 1977* on the other hand, 'composition' is subtle to the extent of being almost invisible. Although the centre of the image is conspicuously empty, everything else seems to rotate around it in a dynamic pattern reminiscent of a galaxy with three spiral arms. There is no sense that things have been 'forced', rather it appears as though the photographer had just walked (or driven) up to the scene and snapped it. On the other hand, the composition is not in the least careless or 'slapdash' either. One gains the impression that, when the shutter was released, the attention of the photographer was in some way 'integral' or 'all over'. Another way of putting it is that the image seems to have been framed centrally or 'head-on', although at the same time it remains unclear *what* it is we are facing.

Perhaps it could be said that Moore's attention is not so much 'on things', but on the matrix out of which 'things' first arise. Although *Maryport 1977* is brimming with material details and visual nuances, it also evokes a distinct sense of emptiness; an emptiness which is far removed from mere absence or nihility, but instead lies at the root of all things and interpenetrates with their being. Under the influence of Daoism, Chinese artists early on

attempted to conceptualize such a radical coincidence of emptiness and fullness, and declared it an ideal to be striven for in painting, among other forms of creative expression. François Cheng quotes the advice given to painters by the scholar Fan Ji:

> In painting, a lot of attention is paid to the notions of 'emptiness' and 'fullness'. Through the empty, the full can reveal its true abundance. But we have to beware of misunderstandings: It is often assumed that in order to evoke emptiness, it is enough merely to leave blank much of the space. But of what interest is emptiness, if it is no more than uninvolved space? In some respects, true emptiness needs to be even more alive than that which is full. For it is emptiness (in the shape of mists, vapours, clouds or unseen breath) which carries all things, and binds them into the process of transformation. Far from 'dissolving space away', emptiness imparts a unity to a painting, a unity through which all things *breathe* as if they were part of a living organism. Accordingly, emptiness is in no way exterior to fullness, and even less its opposite. The greatest art lies in the ability to introduce emptiness in the midst of fullness itself, within the details but also within the structure of the whole. (...) In a painting which is truly suffused with emptiness, the dynamic breath of life has to be allowed to circulate freely, within each stroke, between the strokes, as well as within the heart of the densest of ensembles. (Fan Ji quoted in Cheng 2004: 115, trans. auct.)

Obvious compositional solutions tend to support the belief that an image has an 'author', and is 'mediated reality'. On the other hand, an absence of formal coherence tends to support the illusion of the image as a transparent window onto the world. In *Maryport 1977,* composition is non-obtrusive, but at the same time very precise. We are faced with the apparent contradiction of "a work of non-intention with precise structure."[76] Irritation sets in - is this 'merely the world as it is', or 'merely someone's view of it'? More to the point, why do we insist on drawing a line between the two? Superficially, Moore's images look like innocent snapshot photographs, and such images are often unthinkingly taken on trust. Perhaps the subversive quality of images such as *Maryport 1977* stems from their matter-of-factly, almost naïve appearance, because this may cause us to let down our defences, allowing them to catch us unawares.

As we have seen, on a formal level *Maryport 1977* draws attention to the way in which spaces overlap, and are temporarily isolated from each other. More specifically, the image also references the basic human need to shelter, to carve out and delimit a space under the skies. This instinct manifests itself in all architecture, but it is perhaps given especially poignant expression in the vernacular, improvised kind of buildings which tend to feature in Moore's images.

For all its austerity, the basic abode shown in *Maryport 1977* also speaks of a certain defiant pride in having built a place of one's own. Perhaps the popularity of DIY, as well as camping, caravanning and boating holidays, can partly be attributed to this emotion.

Personally, I am reminded of moments of bliss experienced in childhood, when taking possession of a self-built tree house, an igloo, or a 'tent' made out of bedding and mattresses. Somehow, the basic sufficiency of such a dwelling place seems at the heart of this quality: underfloor heating, double glazing and carpets only distract. Being separated from one's surroundings by a flimsy membrane only makes it possible to be 'at home' and 'in the world' at the same time. The permanent tinkering needed to keep such an abode from dissolution is more than a series of chores, the deep satisfaction it can sometimes provide may be an indication of its spiritual dimension.

A second way in which we make ourselves at home in the world is through language; by temporarily masking the reality of ceaseless change with our linguistic constructions. Perhaps the world seems such a familiar place largely because the things around us bear the names that we have given them. Moore's images feature many instances of anonymous landscapes and objects which have been inscribed or named by someone: street-signs, billboards, nameplates on houses, and of course graffiti, "the marks of people anxious to express themselves and to get things off their chests." (Moore 1981b: 22) Less important than *what* the writing means is that it is a manifestation of spontaneous, even unconscious creativity. (See Williams in Moore 1981a: 90)

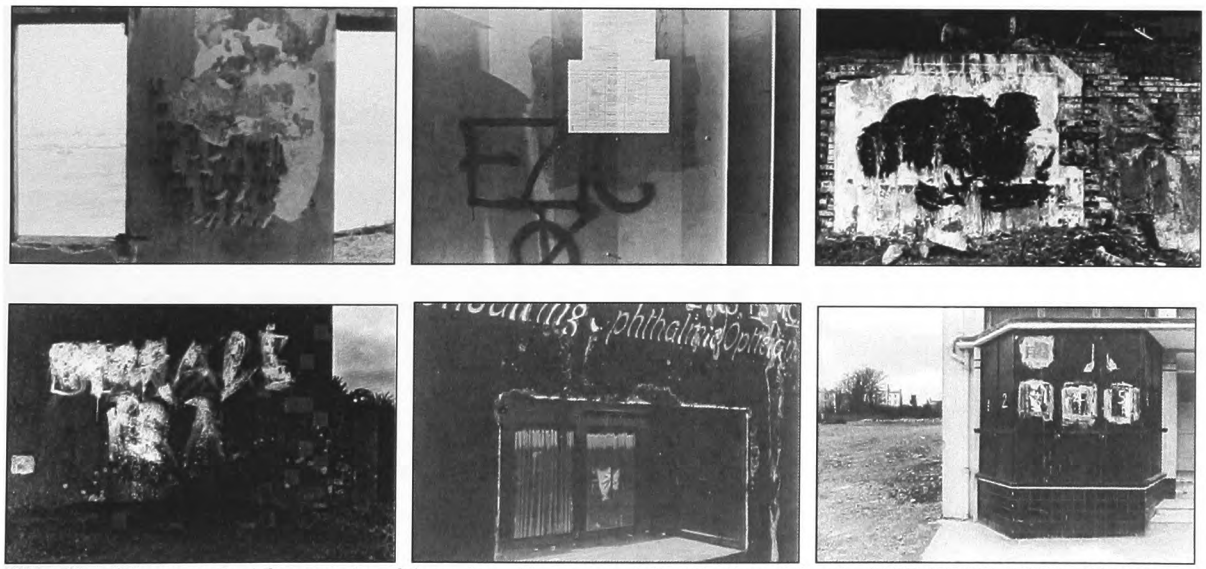

Fig. 60: Moore using fragments of lettering. (from top left: *Blaskett Islands 1977* (RMC 0302), *Whitehaven 1976* (RMC 0130), *1973* (RMC 0117), *1971* (RMC 0109), *Cumbria 1976* (RMC 0249), *Chinese Restaurant - Dun Ladghaire* 1972 (0118)).

Maryport 1977 points out eloquently how fragile both our conceptual and physical constructions are. What we build is soon obliterated, and meaning is easily lost, fragmented, or cut adrift. However, the image is just as much about the desire to participate in that joyous creativity through which the world makes itself new at any present moment. No matter how

humble the circumstances, there is a grace and dignity to improvising well and making-do with what is at hand.[77]

Maryport 1977 also speaks of the desire to communicate, to connect what is disparate. The puzzling array of symbols and word-fragments mentioned earlier may have been left by local teenagers who hang out in 'their place' in the evenings, and inscribe it with the temporary outcomes of their attempts at bonding - who loves whom, who against whom.

The low wall in the centre of the image delimits and separates, but in the same instance also connects the shed and building with each other. The window destroys the uniformity of the wall it is set in, but reconnects the dark interior with the openness of the sky. A thin cable enters the window, perhaps carrying a TV signal from an antenna reaching out into the moist air. The pile of rubble at the foot of the wall obliterates its lower half, but connects it with the ground by establishing a smooth transition. The plank of wood on top of it figuratively redraws the lower edge of the building which has been obscured. Some connections are even more subtle: Rainwater falling from the sky has run down the outside of the building, washed off some of the grime, and deposited it in dark streaks running down the window pane. The traces make visible the reflective surface, which holds the image of the sky, which holds the promise of more water, still hovering up in the clouds.

The fact that the photograph may have been taken from inside a car is perhaps also significant. It brings home the fact that, as the world he portrays, the photographer too is transient. "Moore's Britain, embossed by tyre treads, is seen from roads and parking places, stopping points on the way to somewhere or other." (Jeffrey 1989: 139) A car could be seen as a mobile shell for a 'self'. Wherever one goes, one is always surrounded by an additional metal skin, keeping the world 'out there'. By including the windscreen-wipers (needed for clear vision, but generally 'looked past'), the image reflects its own vantage point within itself.

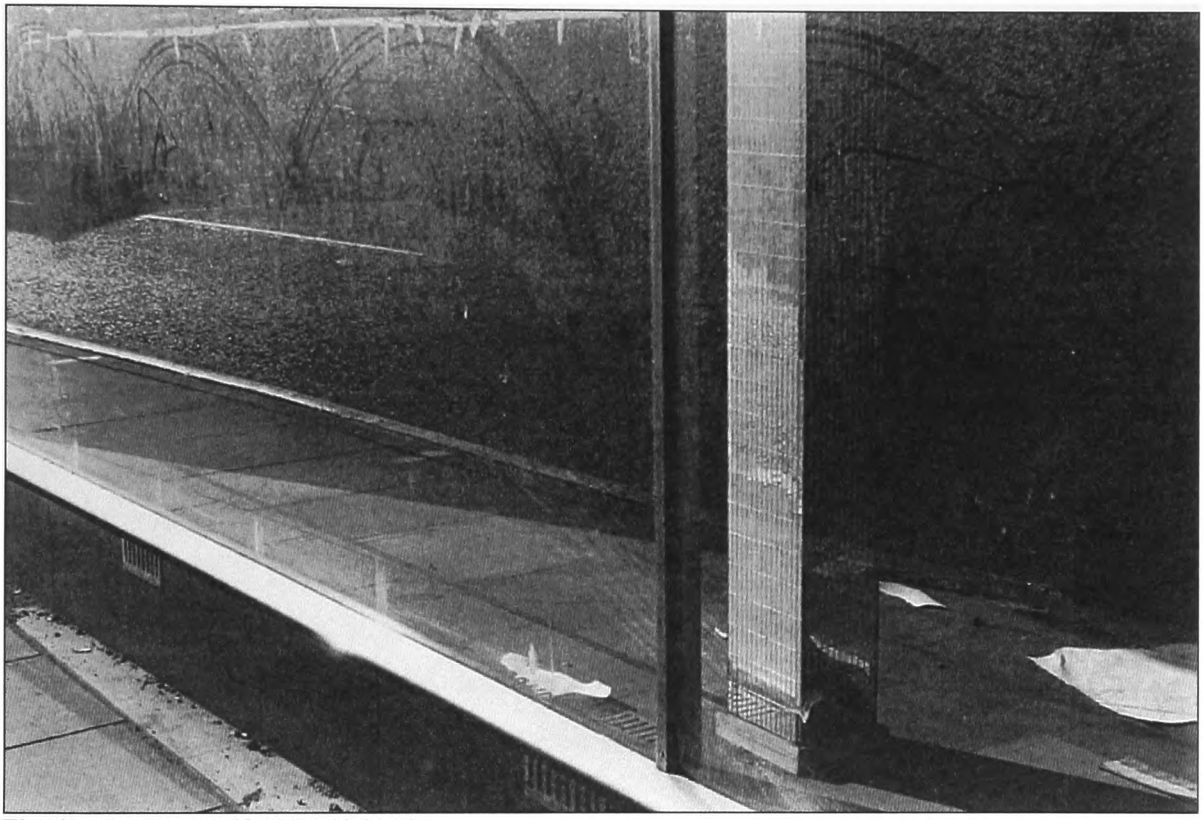

Fig. 61: *Workington 1977* (RMC 0145)

3.3. Workington 1977

The largest part of *Workington 1977* is made up of a shop window, in which at least three layers of reality have become merged: What is *on* the glass surface (for example the sello-tape, the dust, and the various markings inscribed in it), what is *behind* it, and what is *reflected in* it. If we were standing in front of this scene in real life, we would probably experience no difficulties in keeping the various levels apart, but in many instances the way in which they merge in Moore's photograph makes it hard to decipher to which layer specific elements belong. This subtle irritation can lead to several insights:

On the one hand, we are reminded that there is yet another layer to consider: the surface of the image from which we can only slowly gather the clues needed for orientation. The amount of information which is lost when looking at the world through the monocular vision of a camera is often assumed to be negligible, but here its absence is felt very strongly.

If only we could take a step to the left or right, or move our head a little, the exact relationship of the various layers would soon become clear. Things would then start to shift in relation to each other, and reveal how they are oriented in space. *Workington 1977* confronts us with the fact that there is a marked difference between being able to move around one's subject and being faced with a single, static image of it. We are reminded that perception is never a passive affair, but always involves a relative movement of some sort.[78] We make sense of the world by dynamically interacting with it. We make sense of a photograph by scanning its surface with our eyes, testing how it corresponds with or frustrates the expectations we bring to it.

Perception is a never-ending learning process: From the fragmentary aspects of 'reality' revealed to us after we are born, we gradually start to form certain ideas and assumptions about the world, which influence our subsequent perception, and are in turn tested against further observations. If we encounter a pattern which can't be accommodated by the current model we have made of the world, a learning process needs to take place - resulting in an 'improved' model, one which is able to account for a higher degree of complexity. Seen from this perspective, an irritation, an uncertainty, even a frustrating 'blockage', may turn out to be ultimately beneficial, since it is a prerequisite for learning to take place.

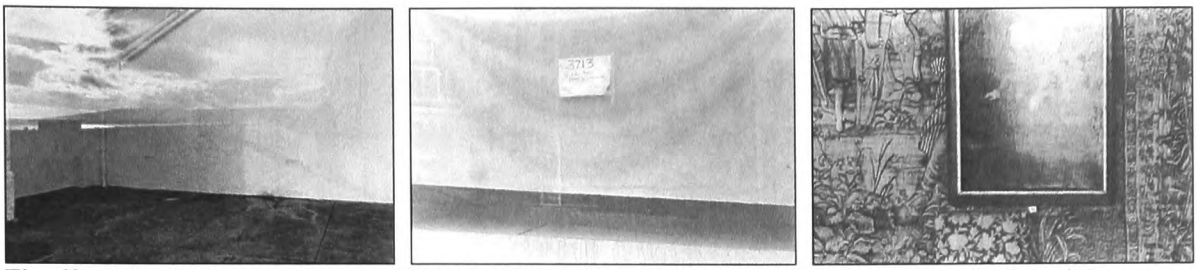

Fig. 62: Other instances of Moore using reflective surfaces to superimpose various layers. (Left to right: *Ayr 1979* (RMC 0154), *Workington 1977* (RMC 0144), *Hardwick Hall 1978* (RMC 0150)).

Perhaps *Workington 1977* shows the window of a shop which has gone out of business. The thick layer of dirt on the window pane, and the empty interior strewn with fragments of paper and cardboard speak of neglect and abandonment. One of the more conspicuous elements is a square pillar, covered in hundreds of small rectangular mirrors. It was probably meant to attract attention to whatever used to be on display, but the sparkle it contributes to the scene only serves to confirm the general sense of desolation.

The pillar interacts with the light, casting a shadow to the right and throwing a shattered bundle of individual reflections to the left. The angle of incidence can be inferred from the two, forming an almost tangible third. The 'invisible' incident light is also reflected towards the camera by the shiny ledge underneath the window.

It is worth considering the conundrum posed by the pillar: It is a clearly visible, well-defined geometric object; but at the same time every inch of its surface is shielded from view by the mirrors which cover it. It could be said that the object *itself* remains invisible, that it can only be seen by the way in which it covers over and reflects the light of the objects around it.[79] The reflection is not perfect, since some of the mirror elements have gone blind, and several are somewhat misaligned. Although the pillar does reflect its surroundings, it does so with a degree of fragmentation and distortion which are highly specific to its exact structure.

As an object it is only defined through the sum total of its relationships to everything else. If there was nothing else beside it (no one to look at it, no objects to be reflected in it, no sun to light up its irregularities, no background for it to cover over), it might as well not exist at all. It is at once an illustration *and* a literal instance of an object completely embedded in and co-arising with everything else - a perfect illustration of the cosmology of *Hua Yen* Buddhism (to which we will return in the next chapter).

On reflection, the situation is very similar with the peculiar objects called photographs. In general, it is relatively unimportant what they 'really are', since we seem more concerned with what becomes visible *through* them. Photographs show other things but never themselves. It is their ability to *relate* to the things of the world, as well as to the humans who take them and look at them, which make them interesting and valuable. Depending on context and on who looks at it, the same photograph can show many different things.

Even at the most basic level, photographs function in intrinsically relational ways. Looking closely at a print, we never find the things themselves, but only relative distributions of brightness. There is not even a need for absolute black or absolute white.

Strictly speaking this is true of all photographs, but for a variety of reasons it becomes clearer than usual in the case of Moore's late images. Compared to most other photographs, these tend to draw attention to the relational 'in-between' that is always also present, but which we often choose to ignore.

Aspects which contribute to this include the many formal correspondences within the images, the tendency to emphasize negative forms and large empty spaces, as well as the unsettling absence of self-evidently important subject matter in favour of wider, more inclusive views. All of this facilitates a direct experience of ourselves as active, participatory readers, casting doubt on all manner of apparent certainties. The images seem to pose the question 'who is it *really* that is looking, at this present moment?' - a question as disturbing as it is potentially liberating.

Moore knows full well that in order for this 'meta-point' to be made, it would be unhelpful for the images to be overly definite and assertive. The following quotation by the Scottish poet Kathleen Jamie could also be used to describe Moore's approach:

> (M)y job is not to get angry and proselytise. (...) It would be easy to jump in and be judgmental and start ranting. [Instead, I try to] get the ego out of the way and just look and see what's there. (...) Poetry is a sort of connective tissue, where my self meets the world, and it rises out of that, that liminal place." (in Scott 2005: 23, quoted in Danvers 2006: 325)

In *Workington 1977* a series of large, arch-shaped traces can be seen on the window, which seem to have been left by a passer-by dragging his or her hand across the dirty glass. Three, sometimes four separate lines are running parallel to each other, each the trace of one finger. Towards the top of the arches, the lines are closer to each other, indicating that at this point

arm and fingers were completely outstretched. The distance from one arch to the next is roughly the same, giving the impression that a vigorous rotation of the arm from the shoulder joint was alternated with a step forward each time. The proportions and dynamic swerve of the pattern reflect the anatomy of its originator, and the cyclical patterns of movement which caused it. It has a nonchalant precision of the kind best achieved in a state of playful relaxedness - a quality Moore clearly strove for in his work. The trace evokes a perhaps more visceral sense of human presence than if a passer-by had actually been included in the picture. People tend to appear in photographs as mere shadows: two-dimensional, tiny and frozen in time.

Close to the upper edge of frame, running at a tangent to the arches, there is a horizontal strip made up of various lengths of adhesive tape. The arches alternately cross and undercut this line, as though it delimited some kind of boundary or nominal target. It could be that the person who drew the arches consciously aimed for the line, but perhaps the coincidence of arches and line simply indicates that this is as high as a human of average height can reach. From the picture there is no way of telling whether this coincidence is the result of a conscious 'honing in', or whether it was created by a 'blind' stochastic process. It may have felt like the former to the person who drew the pattern, but ultimately there may be no firm basis for differentiating between the two. The person may have just been doing 'what comes naturally'.

The horizontal line of adhesive tape is divided into segments by a row of short vertical strips. Although their spacing is erratic, at least one such strip coincides with each of the apexes of the several arches, giving further weight to the suspicion that the two elements (line and arches) in some way relate or refer to one another. The horizontal line could perhaps be seen as a kind of ruler or coordinate system, defining and measuring out the arches and serving as a highly arbitrary 'standard'.

The way in which certain patterns in *Workington 1977* are put side by side with their own arbitrary rulers, grids and measuring devices is somewhat reminiscent of an aspect of the work of Marcel Duchamp. Some of Duchamp's later works were linked by an arbitrary but internally coherent set of 'standards'. Initially, these were arrived at by chance operation. For example, Duchamp produced *three stoppages* by dropping three pieces of string from a certain height onto a support, and then gluing them in the shape they fell. He then used the

curves provided by these arbitrary standards in the creation of subsequent painting-objects. (MoMA [www])

On closer examination, there are many other instances of such 'rulers' in *Workington 1977*. For example, along the bottom edge of the window-pane there is a row of six vertical markings which look like scratches on the glass. Although these are quite evenly spaced, their positions are somewhat fuzzy, as though they had been drawn and redrawn several times in slightly different locations.

The edge between road and pavement, which is only seen reflected in the glass, is subdivided by three whitish markings into longer measures. Again, the reliability of these markings seems questionable, since it is not even clear to which layer of visual reality they belong (they could either be part of the reflection, or part of what is behind the glass). The mark furthest to the right, which coincides with the shaded side of the mirror pillar, may well be the reflected image of a piece of paper lying just outside the frame of the image, but inside the window.

The intermittent central road-markings, which can be seen in the reflection, are another instance of an initially regular pattern being modified and ultimately obliterated, with heavy shadows falling on it to the left and right.

The columns-and-rows arrangement of the mirrors covering the pillar could perhaps also be read as a kind of coordinate system. The side of the pillar facing the light looks distinctly like a bar chart, with the brightness reaching higher up in some columns than in others. (Towards the top of the image, the brightness again reaches the same intensity, although this time the transition is too gradual to be initially noticed.) The height of the bars in this diagram declines from left to right, crudely replicating the downward leg of the arch immediately above it. This is only one of countless similar formal coincidences: Slightly below and to the right, a trace of dirty water on the glass (possibly the residue of one of three snowballs thrown against the glass) describes a smaller arch across the dark window.

The patchy floor of the shop window (inside) is overlaid with a reflection of paving stones (outside). However, because the two grids of lines match each other to such an improbable degree, this fact remains almost imperceptible. Just above the bright reflection of the sun on the window ledge, the two grids begin to misalign noticeably, with the divergence becoming more and more marked towards the left. To the far right, crossed by the shadow of the

mirror-pillar, a slightly brighter rectangle of flooring is superimposed 'out of register' onto a grid of darker lines. This brighter area seems to belong to the inside of the window, although the strip of cardboard lying across its edge is also affected by the transition in brightness, making it equally plausible to interpret the rectangle as a reflection instead.

In *Workington 1977*, 'Inside' and 'outside' are not only superimposed through the reflection, but are quite literally connected with each other. The metal grilles just below the window ledge imply that the two volumes are in direct communication with each other, and that air is allowed to circulate freely between them. Perhaps some of the debris on the pavement originated from within the window, together with a gush of mopping-up water which has since evaporated.

The two vertical grilles outside are echoed by the horizontal ones within, one of which is in turn duplicated by its mirror image on the surface of the pillar, the reflection seeming more distinct than the real thing. Both visible surfaces of the pillar are used to parallel-translate elements through reflection (e.g. the piece of cardboard divided lengthwise into two areas of different brightness, in the right corner of the image.) On close observation, *Workington 1977* is governed by the seemingly bottomless interplay of moments of merging, division, reflection, doubling, creation and annihilation. For all its apparent simplicity, it is an image of almost limitless complexity and depth.

There seem to be fragments of lettering in *Workington 1977,* although their exact status remains impossible to determine. A row of numbers seems to have been inscribed across the top of one of the arches just left of the centre ($5...395^2$?). Following the same arch downwards to the right, there may (or may not) be the letters "J.J.R.M.K.M.C.T.". Both instances are so indistinct that they might only be uneven patches in the random pattern of dust which covers the window.

Above and to the right of the bright reflection on the window ledge, within the shaded part of the pavement, a small white letter "P" seems to be hovering. Its position close to the ground and the fact that it is not inverted speak against it being a reflection.

In the foreground near the middle lies what looks like a piece of torn poster. Along its edge, a row of letters has been torn off. Very little of them remains; those letters whose shapes form a loop, enclosing an area of white (such as O,D and P), can be roughly differentiated from

those which do not (such as I, K and M), but that is about it. The letters on the poster seem to have an equivalent in the black and white pattern of the metal grille right beside it. The black gaps in the grille can perhaps be seen as 'ciphers', imitating the spacing and linear arrangement of letters, without differing from each other as letters do. The rounded shape of the black gaps, and the fact that they are 'holes' rather than 'objects', makes the relationship between figure and ground (holes and bars) dynamic and unstable; it is equally plausible to treat the bars themselves as a single, illegible, white-on-black letter. Depending on which of the two aspects is foregrounded, the grille/gaps holon mimicks the typographical quality of 'enclosing space' or that of 'extending into space'.

Texture seems to plays an important role in the way the various layers of the image are collapsed in *Workington 1977*. For instance, the texture of the dirt on the window (which may owe its granular quality to the impact of raindrops) is very similar to the structure of the road surface which is reflected in the glass, making it difficult to differentiate one from the other.

As mentioned above, there may be letters and numbers inscribed on the dirty window, but they are so indistinct that it is unclear whether they are to be understood as conscious messages, or as random fluctuations in the textural 'noise' out of which they take shape (in effect blurring the difference between the two). From the coarse grain of road surface and window grime, our attention may be drawn towards the finer textures of cardboard and paving stones, and ultimately towards the grain of the photographic print itself.

We are reminded that, for all their compelling realism and even their perceived significance, the objects which 'appear' in a photograph originate in the irregularities of lifeless, granular 'noise'. On second thoughts, 'originate' does not do justice to what is happening. Miraculously, in a way which escapes explanations based on linear causality, a whole world of discriminate things comes into being at the interface between lifeless matter and an animate mind. In a photograph, what is 'in fact' nothing but a patch of grainy texture, appears to stand out towards us as a clearly delimited object. Moore's images seem to point out that perhaps this should surprise us more than it ordinarily does.

The objection could be raised that, in contrast to the pattern left by rain on a dirty window, the pattern in which the silver on a photographic print is laid down is random only at the local level. In the latter case, the fluctuations in density turn out to be highly systematic,

correlating in important and predictable ways to 'what was in front of the lens' at the moment of exposure. However, this objection merely shifts the problem without ultimately offering a solution, since it assumes the answer to the question 'what' was in front of the camera to be self-evident. Moore invites us to have a fresh look, not only at the way in which we view photographs, but also at the many commonsensical assumptions informing our attitudes towards the world around us.

As Gottfried Boehm puts it, "images are not, as many still believe them to be, an afterthought or something secondary, which can be moved past reality like a mirror without affecting it." (quoted in Kühne 2008: 46, trans. auct.) Images predispose our ways of access to the world: to a greater or lesser extent they shape how reality appears to us, and in this sense may need to be located at the very root of the world as we know it. If they deal in clichés they do little to alter our subsequent experience, but other images may reveal the world to us in a new light. As Boehm has it, 'strong' images are those which "enter into metabolism with reality" to a particularly high degree. (ibid.)

We are quite used to asking of photographs *what* is shown in them, perhaps even *how* it is shown. With *Workington 1977,* Moore seems to strike deeper. He confronts us with the question of how it is possible that a photograph can show anything at all; restating in photographic terms the fundamental problem of metaphysics: Why is there something and not nothing?

Fig. 63: *Galloway 1980* (RMC 0166)

3.4. Galloway 1980

Galloway 1980 shows what seems to be a T-junction in rural southern Scotland. In the foreground, a smaller road joins the main road from the left. The main road itself enters the image from the right and disappears in the medium distance, behind the crest of a hill. There are also a telegraph pole and a signpost, both standing on a verge of grass formed by the corner of the two roads. The sign reads 'Mossyard' and is decorated with a baroque array of wrought iron. The sky is fairly clear, with a few clouds and some condensation stripes left by airplanes. On a meadow to the left there are a flock of sheep with their lambs, and on the other side of the main road, slightly further away, a herd of cows are grazing, some of them silhouetted against the sky. Those little specks of animal consciousness at one with their surroundings seem distributed according to some strange logic, showing the camera either a perfect head-on or a perfect sideways view.

The image was taken against the light, with the sun standing high in the sky; this avoids giving three-dimensional definition to objects and makes the scene appear rather flat. For instance, the sheep are only picked out by a thin rim of light, and the rows of hedges running across the landscape from left to right are almost solid black.

The main road looks like a sheet of asphalt with which the landscape has been covered only recently. The sharp edge of the road and the tidy kerbside makes it look provisional, an irregularity not yet firmly integrated in the scheme of things. The lighting situation accentuates the texture of the road surfaces, contrasting the coarseness of the smaller road with the smoothness of the main road.

The road markings in the foreground are revealed as thick layers of viscous paint. Strangely, the intermittent double-line which indicates where the two roads merge, seems to have been shifted forward by a short distance. Its previous position is still clearly visible, since a difference in texture remains where the paint was erased. Perhaps the road workers made a mistake, or the smaller road was at some point allowed to encroach on the larger, for some not entirely transparent reason. The tangible appearance of the paint, and the fact that the line has been amended, leaves one to ponder the principles according to which such demarcations are laid down and changed over time. Although the line is doubled (in more than one way), it is also revealed as intermittent and permeable (in more than one way). Through this, both the act of making a distinction and the act of erasing it are brought into focus. This is only one of

countless instances in Moore's photographs where some kind of line or boundary appears unsettled and in doubt.

Fig. 64: Other examples of Moore putting lines and boundaries under erasure. (From left: *Encroaching Tide 5* (RMC 0250), untitled (RMC 0216), untitled (RMC 0217)).

As with many of Moore's images, it is hard to put into words why anyone would take such a picture. There no clear focal point, and the elements which make up the image seem to coexist in perfect balance, rather than dominating one another. The curly 'Mossyard' sign is perhaps the most intriguing aspect of the image, but what it means in the context of the photograph remains tantalizingly uncertain. It is the only element standing entirely upright, and is made to look even more static because it has been photographed completely head-on. Its unpredictable coils and spirals are reminiscent of the trajectories of elementary particles, as they are captured in 'bubble chamber' photographs. Once we look closer, the sign's playfulness is reflected everywhere in the image.

The sign's wrought iron lines simultaneously suggest a movement of 'stretching open' and of 'pulling together'. A very similar tension is carried over into the rest of the picture, in the weaving together of the outlines of hills and roads. Undulating lines cross over freely and are tied together firmly. For example, the line of the horizon on the left is continued seamlessly in the right half of the picture, where it is taken up by the right edge of the road. This line in turn is crossed by the one formed by the edge of the smaller road in the left half of the picture and the dark hedge just visible to the right of the main road. In the sky, a broad condensation stripe crosses with an overhead wire. In defiance of gravity, the wire to the left curves up towards the sky, perhaps gently lifted by a gust of wind. Many lines in the image are in the shape of flat sine waves, appearing particularly dynamic because their gradient is never constant.

The two roads and the telegraph pole together form something like a rough xyz-diagram, not an ideal, abstract one, but one belonging to the real world, where things can be a bit wonky at times. Space is opened up in all directions. The footrests half way up the telegraph pole suggest that even the sky could be scaled. Two faint condensation stripes in the sky nearly

coincide with the footrests and remind one of an even wider world beyond the edges of the picture. The cable perhaps connects a telephone on Mossyard farm with the rest of the world. What may be a manhole cover near the foot of the pole tentatively suggests that space also extends downwards, into infinite networks of subterranean tunnels, pipes and animal burrows criss-crossing each other in all directions.

In common with many of Moore's images, linear elements feature prominently in *Galloway 1980*. It is interesting for a photograph to be so concerned with the linear, because this in some way runs counter to how a camera sees the world.

When we say that there is an 'object' in a photograph, this can not be taken literally, since what is seen in a photograph is always the result of an interpretative effort. Without the presence of an observer, there are no 'objects' in a photograph, but only deposits of silver of varying density on a piece of paper.[80]

Lines, too, have no autonomous existence, and are closely linked to interpretation and conceptualization. Lines are often the boundaries or *outlines* of 'things', giving definition and separating figure from ground. They are part of the conceptual grid which is imposed on the world in the process of making sense of it. Lines are drawn when the inchoate is compartmentalized and distinctions are made. A second role of lines is to then reconnect what has been made disparate, or to 'cross out' what has been stated. Raymond Moore seems to be particularly interested in this ongoing process of division and reconnection; the ubiquity of lines and the countless intersections between volumes of space in his images could perhaps be understood as visual metaphors for this. By showing that the separating lines and partitions between things are in constant flux, Moore reminds us that everything we see could (and will) be different. "There is no a priori order of things" (Wittgenstein 2001: 69)

Fig. 65: *Harrington 1980* (RMC 0169)

3.5. Harrington 1980

It is hard to make sense of the two dark creatures which dominate *Harrington 1980*, partly due to the unfamiliar angles under which they are seen. The rather featureless foreground and the fact that the dog on the left seems to be facing down a slope hidden from view contribute to this. There is little sense of scale: were it not for the dog on the right, the animal on the left might be mistaken for a horse.

The shapes of the two dogs mirror each other, one side of each being more straight and the other more curved, like two letters 'D' pointing in different directions. Their displacement in space echoes the position of the two static paws of the dog on the right, which is caught in a highly unstable position. Only two diagonally opposing paws are touching the ground. There is the merest hint of motion blur in those limbs which are moving fastest (the tip of the tail and the hindmost leg). The appearance of the creature is oddly ambivalent, hovering between ephemeral fuzziness and visceral muscularity. It is static at a casual glance, but highly dynamic when one tries to decipher its shape more slowly.

The dog is shown in *exactly* the moment when its body has completely cleared the line on the concrete, as though this boundary delimited some kind of threshold. Even the tail is standing at an odd angle, presumably so as not to cross that line.

Towards the centre of the lower edge of frame, several paw-prints can be seen, probably left behind when the concrete was still wet. Under normal circumstances, the clickety-clack of dog's claws on concrete leaves no mark except for some temporary seawater-wetness, but some steps out of millions met the ground in the few hours when it happened to be receptive and able to preserve them. It could even have been the same two dogs, several years ago. When I visited the location of *Harrington 1980* in 2005, people were still walking their dogs on the sea-wall, and the same footprints were still there.

The indented paw prints and the stones protruding from the concrete seem to relate to each other in a positive-negative correspondence. The 'bumps' are similarly shaped in both cases: somewhat angular, as though a more complex geometric shape was hidden underneath, but at the same time smooth and organic-looking.

The same is true of the muscular bodies of the dogs, which are well defined by the encompassing backlight. The hipbones of the central dog echo the rounded top of the pillar

on the right, and the silvery light which skims past its shoulder blades and skull highlights them in a similar way as it does the stones on the left.

The patch of concrete in the foreground is covered in a bewildering array of scratch-marks, some forming zig-zagging lines and others simple geometric figures such as squares and triangles. The curved border which divides the foreground into two is closely shadowed by a fainter second line; a long straight scratch running all the way from the right leg of the dog to the edge of frame on the right, like the string of a bow. It is unclear whether someone deliberately scored the wet concrete, or whether the lines are unintentional traces of the process of smearing it out into a flat surface. This is only one of countless instances in Moore's images where the difference between 'thing' and 'background', 'information' and 'noise' is being blurred. The background on which things appear to us is no 'tabula rasa' but has its own history, conditioning what will become visible against it.

The space of the image appears flattened. Similar as in many other photographs by Moore, in *Harrington 1980* this is achieved by strategically omitting the kind of clues which would otherwise aid orientation: perspectivally converging lines and objects overlapping one another. When lines do converge in Moore's images, the reason is often not perspectival foreshortening, but actual idiosyncrasies of what is in front of his camera. In *Harrington 1980,* the concrete walkway in mid-distance is not the same width everywhere, since both its edges gently curve away from each other. Its narrowest part lies behind the dog on the right, and it gradually becomes wider to the left and right. The right edge of the triangle of stones is not a very reliable a source of spatial information either. When standing in the position from where this image was taken, I was surprised to find that the ground slopes relatively steeply towards the viewer.

In comparison, the left half of the image gives a stronger sense of perspective than the right one. For example, the banks of cloud on the left converge towards the centre of the image, whereas on the right they remain strictly parallel to both the horizon and the edge of the sea. The foreground is empty on the right, whereas on the left the inclusion of the dogs and stones structures it more clearly.

The composition of the image is dominated by three horizontal stripes, formed by the sky, the water, and the foreground. However, the apparently straightforward separation of the three areas is rendered ambiguous. For example, the transition between sky and sea is somewhat

indistinct. In most places, the sea is slightly brighter than the sky, which helps to keep the two apart. Towards the left edge of frame however, the relation has been inverted: now the sea is marginally darker. In between, the two shades of grey are almost identical. When one looks at this area with squinted eyes, the clear line of the horizon disappears, leaving behind only a light grey 'hole'. A subtle irregularity in the rippling of the waves (perhaps indicating a shallower area or a local gust of wind) leads to a 'doubling' of the line which indicates the horizon. A second line can be seen running parallel to and just below the horizon itself. This line too is darker on the left and brighter on the right. The 'line' of the horizon turns out to be not an absolute given, but a fragile mental construct, originating in countless comparisons of *relative* contrast.

The transition from sea to shore is also strangely jagged and imprecise. A slightly lower viewpoint would have made it appear more clear-cut, while a slightly higher one would perhaps have allowed one to make sense of the terrain sloping downwards to the sea. As it is, there are only inconclusive glimpses of what lies beyond the edge of the walkway. On the right and maybe also towards the far left, there are stones trapped under a coarse wire mesh. Next to the dog on the left there is a low jetty-like structure which skims along the edge and then disappears in the water. Nearer the centre, the waves seem to be breaking, although it is hard to tell what obstacle they meet. The tail of the dog on the right runs roughly parallel to the shoreline, further contributing to the frayed appearance of the transition between land and sea.

The contrast between the light sea and sky and the darker foreground is considerable, but within these two areas, all shades of grey are very similar to each other. The walkway behind the dog on the right is slightly brighter on the left than it is on the right (the dog covering over the point of transition). On the right, the walkway is very slightly darker than the concrete on the near side of the boundary. The fact that the concrete is cut into two by a boundary makes it tempting to compare the two shades of grey, even though the contrast remains almost imperceptible.

Barely visible, a flock of sea-birds have gathered in the middle-ground on the right, and are now bobbing up and down on the waves. Perhaps their loosely defined pattern is echoing the more rigorous triangle of stones. The arrangement of the stones is still imperfect, a faint real-world echo of the kind of geometry which exists only as a mental abstraction.

The dog on the right seems to be acknowledging the presence of the photographer, walking towards the camera in a straight line. Its head is raised and its ears are slightly cocked, giving the impression that all of its acute senses are trained on the viewer. At the same time, it is impossible to make eye contact with the creature, since its features are almost completely lost in the shadows. This creates a certain feeling of unease, of being looked at while not being able to reciprocate the gaze. It also has the effect of bringing the dog to the same level as the inanimate matter surrounding it. Frustrated by the featureless triangle of the dog's face, our attention is free to wander.

It appears equally plausible that we are being watched by the stone pillar tantalizingly half-visible at the edge of the image, or by the wire-trapped stones peeking over the edge of the walkway. The seabird hovering above may just now be tilting its head to get a better view, with waves, stones, dogs and photographer all subtly affecting the internal states of its nervous system. Considered in this way, there are countless possible lines of sight criss-crossing the space of the image. *Harrington 1980* at first seems a largely 'empty' image, in the sense that it contains very little that can be talked about; yet somehow it manages to suggest the mind-boggling complexity with which all things relate and interact with each other at any one moment.

Of course, in the sense that the photograph is an infinitesimal slice from a stream of events, it can only present the countless dynamic relationships in an ossified, dead form. Representation involves making some part-aspect of the world into an 'object', by (however temporarily) delimiting it and implicitly or explicitly contrasting it with what it is not, for example by separating 'object' from 'background' or 'perceiver' from 'perceived '. It follows that the world in its totality, as an open-ended dynamic inter-relationship, can't be made the subject of representation - or perhaps that representation in a strict sense is always illusory.

Unlike most photographs we encounter on a daily basis, *Harrington 1980* does not present the world to us in a ready-explained 'pre-digested' form. Crucially, it is also putting up considerable resistance against our own attempts at interpretation. The image is resistant against being treated as a transparent window onto reality, but also against being treated as a merely passive surface for projection. On closer examination, what looked like an 'empty' picture is bristling with potential. *Harrington 1980* opens one's eyes to the dynamic nature of perception as a continual give-and-take. The act of 'reading' and 'making sense' happens in the present and is never complete. While retaining an appearance of straightforward

documentary transparency onto the world 'out there', Moore's images bring us face to face with the interconnectedness and immanence of the world-process, of which both photographer and viewer are only part-aspects.

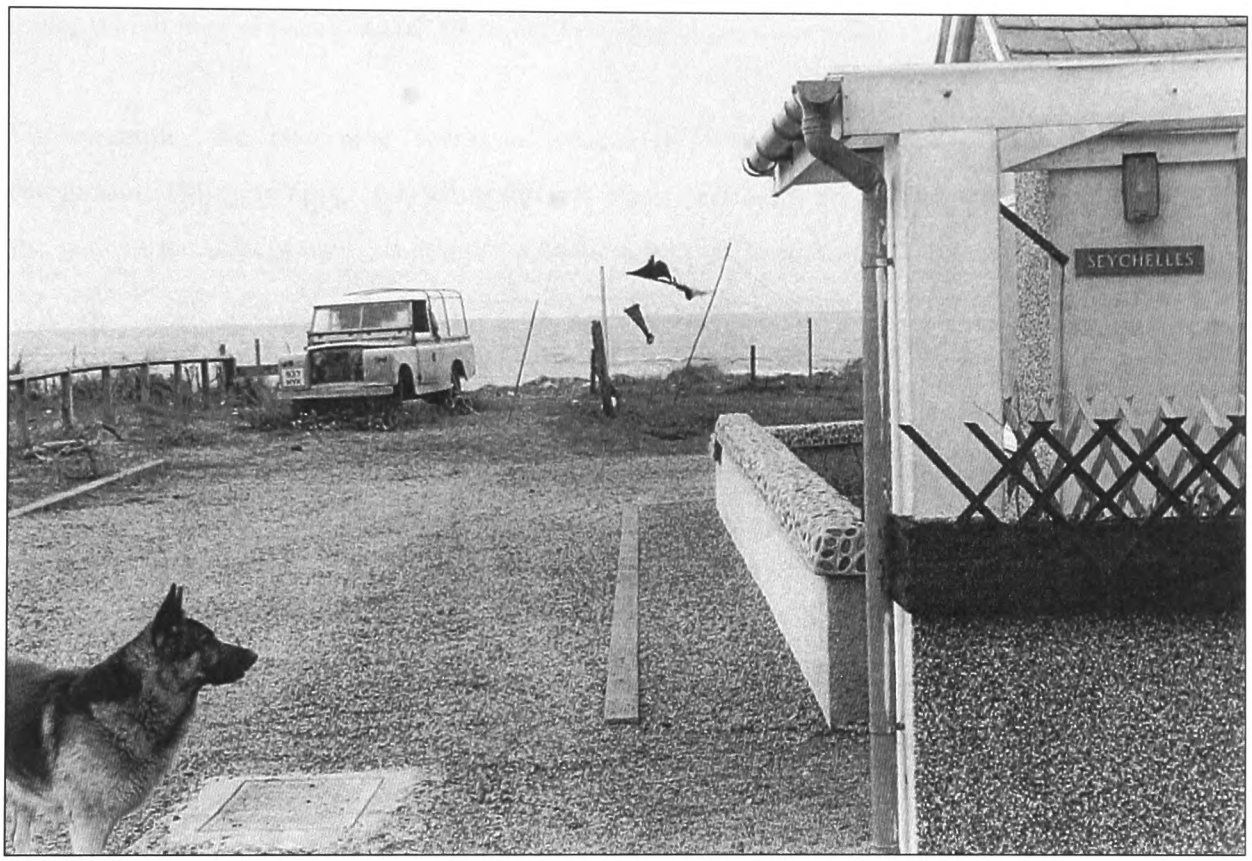

Fig. 66: *Allonby 1981* (RMC 0179)

3.6. Allonby 1981

As with many other pictures by Moore, the point of view from which *Allonby 1981* was taken makes it somewhat difficult to understand the spatial relationship between the various elements. Clues which would help to clarify the situation are either strategically hidden behind foreground elements, or lie outside the edge of frame. The right half of the image is particularly confusing, with fragments belonging to fore- and middle ground becoming tangled up in a pattern that seems to extend primarily in two dimensions. Although some lines are allowed to converge according to the rules of central perspective, the acute angle under which they are seen makes them not very useful for orientation.

For example, the rain pipe seems to weave its way freely between background and foreground, siding in apparently contradictory ways once with the veranda roof and once with the wall in the background. It is quite a challenge to try to reconstruct the exact geometry of the top of the rain pipe, with its complex alternation between receding and protruding elements, from the flat surface of the image. The roof guttering and the low wall decorated with pebbles both recede diagonally, mirroring each other; this makes it seem as though they occupied the same space, and as a consequence the top half of the gutter seems much further back than it actually is. In places, the rain-pipe has been smeared with white paint, at first making it seem thinner in diameter and therefore further away.

The flower-box with the dark lattice mesh is carefully placed so that it seems to form a seamless corner with the pebble decorated wall, even though in reality there is a distinct gap between them. The dark band of the flowerbox also interrupts the unity of the white beam holding up the veranda, and the textured wall out of which it rises. The lower half of the rain-pipe therefore seems much closer than the upper half.

All of these complications are introduced almost casually as part of the general vista, without becoming an end in themselves. At the same time, the careful attention to texture and the fairly wide-angle view teasingly remind the viewer that *Allonby 1981* has its origin in a 'real' situation. It is like being faced with a *photograph* of M.C. Escher's 'impossible' staircase.

Moore chooses his point of view so that in places the various layers of the image become highly compressed. Lesser photographers achieve this effect only with the use of a tele lens and tight framing, but Moore takes a step back, using a wide-angle. As Moore mentioned in a 1985 interview, he most often used lenses of 50mm and 35mm focal length, but also took

many of what he considered to be his best images with a 28mm. He said that he appreciated the ability of this lens to open up the visual field, although in general he tried to avoid the dramatically converging verticals such a lens can also produce. (Interview by Daly 1985: 3)

The shape of the Alsatian appears two-dimensional, simple and distinct - an almost archetypal image of a dog. Its dark profile is clearly silhouetted against the monotonous expanse of the gravel; in a picture composed mainly of subtle greys, the strong local contrast comes almost as a shock. The outline of the dog seems highly energized, and it is easy to shift ones perception to the negative shape surrounding it. The framing of the image doesn't include the dog's paws or the place where it is standing, which detaches the silhouette even more from the rest of the image. Towards the lower edge of frame, the dog's fur assumes a shade of grey which is very similar to that of the gravel, cancelling out all contrast. This makes the dog an almost free floating element on the surface of the image.

The Range Rover's days of roving may be over. The grass is growing high all around, and a washing line has been attached to its roof, linking it up with a curious assembly of sticks and poles. Each of the sticks is different, and they are standing at varying angles to the ground. The washing line describes a circle in the air, zig-zagging up and down from one support to the next. The few pieces of laundry attached to it are being blown about wildly. The structure may be a small detail (the line is barely visible), but it nevertheless helps to set the mood of the whole scene. In it, the spontaneous interaction of invisible forces (gravity, drag, flexion and tension) is given visual expression. The materiality of the structure is almost negligible - it is literally held together by a piece of string - yet it manages to congregate within itself the energies flowing through everything. Its flimsiness and mutability mark it out not so much as an 'object', but as a 'thing-event', a manifestation of the world-as-process. Explanations in terms of 'cause' and 'effect', 'force' and 'object' can be given as an afterthought, but as *Allonby 1981* asserts, primarily things happen by themselves and spontaneously. "In reality everything always comes about immanently as a result of an internal development, with no need to invoke any external causality... " (Jullien 1995: 231)

On closer examination, the common sense notion of 'causality' is fraught with paradox. As it turns out, cause and effect cannot exist independently of each other since: "...the cause which produces the result is given its causal power by the result it creates" (Cook 1977: 72)

> The categories of support and supported, or cause and result, are completely fluid and interchangeable, becoming either as the point of view shifts. It is the necessity of point of

> view which in fact obscures the real status of the individuals which comprise the whole. They are all simultaneously cause and result, or support and supported, for this is precisely the picture of existence which Hua Yen hopes to describe: a universe which is nothing but the complete mutual cooperation between all the entities which make it up. (Cook 1977: 13)

Moore's attention to the *exact* disposition of the world as it presents itself, to momentary constellations rather than essences and unchanging entities, brings him close to Chinese thought. As François Jullien writes,

> One of the most striking peculiarities of Chinese civilization is that it moved at an early date away from religious feeling toward a sense of universal regulation. (...) A sense of mystery based on the fear of an arbitrary deity no longer characterized the supernatural. Instead, this mystery became fused with a feeling for "nature" itself, that unfathomable fount of spontaneity, stemming ceaselessly from the inexhaustible potential in the disposition of reality. (Jullien 1995: 225)

> There is no principle of order separate from concrete reality nor any tendency at work that is separate from the principle of order.' On the one hand the Chinese refuse to hypostatize a principle of order that is a metaphysical Being; on the other, they consider that nothing can be brought about without the application of that regulatory principle." (Jullien 1995: 246)[81]

Relative to a lot of Raymond Moore's work, *Allonby 1981* is not without drama, inviting what may perhaps seem more straightforward interpretations. For example, the image could be understood in narrative terms, or as a form of oblique social comment. We might want to smile at the aspirations of people who name their house 'Seychelles', given the austerity and improvised quality of everything else in the image. However, this sort of interpretation does not seem to lead very far with Moore's images, perhaps leaving us with the hardly surprising insight that there is often a discrepancy between human desire and reality. Although an interpretation along these lines is not 'wrong', it perhaps misses the point and will end up painting Moore as a feeble version of Martin Parr or Tony Ray Jones.

Compared to the work of those two photographers, the quality which truly seems to set an image like *Allonby 1981* apart is its infinitely greater openness. It leads us back, figuratively, to a state of primal undecidedness: to a moment perhaps when we are called upon to *decide* how we choose to see the world.[82]

Looking at a Raymond Moore photograph has much in common with staring into reality itself. This statement has to be qualified immediately; what is meant is not the naïve belief that photography has the power to show the world 'just as it is', the ideology of 'realism' which underpins documentary photography. Ian Walker neatly sums up this fallacy and its implications:

> Every story is told from a particular point of view and indeed turned in that process into a 'story', a narrative imposed on reality (...) that photographs construct as much as they record. How then can we still believe that what we see is true? For surely the concept of documentary invention, a documentary fiction is a contradiction that undermines the basis of the genre. (Walker 1995: 29)

Gradually, images such as *Allonby 1981* may teach us to tune into that "fine state of neutrality", where the world as it appears to us first comes into being. (Moore 1974: unpaginated) As Michael Frayn puts it:

> We break the world apart as the weather does. The slightest crack in the smooth continuity of the rock, and the frost gets into it and splits it open. The slightest fault in the earth's surface and the rainwaters draining down from the higher ground scour it out to form a river wide enough to feed thousands - or to drown them - and to divide nation from nation. Any deviation from uniformity and huge forces waiting for expression seize upon it and magnify it. The smallest difference between one person and another, in ability, accent, or appearance, and both parties dramatise it and mythologise it, until it dwarfs all the ten million things they have in common. A two percent difference in genetic structure and we place chimpanzees on the other side of the great divide between mankind and the rest of creation. Structuralism proposes a digital model of meaning, where simple 'oppositions' (cooked/raw) elegantly reflect the 0/1, on/off of binary arithmetic. But how often do we perceive things in terms of such simple oppositions? Many objects present themselves with clear outlines, but their qualities and categories shade imperceptibly into each other, and the models we construct for ourselves are more usually analogue than digital. We recognize and identify things because they are like | other things, often in indefinite and holistic ways which are very hard to break down into digital components. (Frayn 2006: 350 - 351)

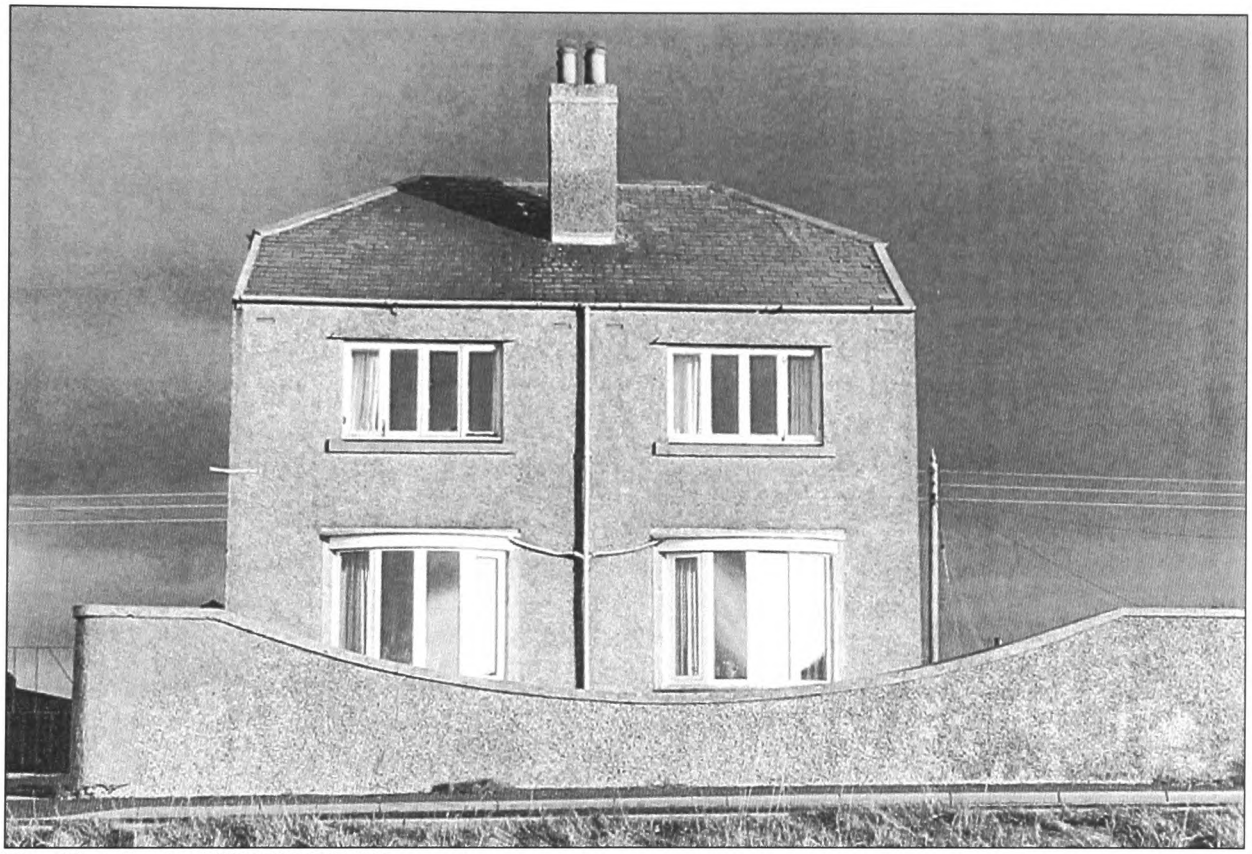

Fig. 67: *Allonby 1982* (RMC 0186)

3.7. Allonby 1982

The house in *Allonby 1982* appears extraordinarily flat, like a cardboard cut-out. Although the viewpoint Moore adopts is not entirely head-on (the ever so slightly converging horizontals and a thin black line to the left of the chimney give this away), the camera is too close to the subject for either side of the house to become visible. Moore's eyelevel is very low, and although this fact is subtly concealed, it helps to give the house an imposing presence. Other buildings in the background are hidden behind the low wall, and the road and sidewalk in the foreground are compressed into a dense pattern of horizontal stripes, contributing to the isolation of the house from its context.

The sun seems to be standing fairly low in the sky, but because the light is just skimming the front of the house, it has very little modelling effect. Apart from the granular texture of the façade, which is cast into strong relief, there are certain details which cast a shadow and are therefore highlighted (gutter, drainpipe, windowsills). Two chimney pots and a telegraph pole are made to stand out plastically in chiaroscuro.

The three-dimensional structure of the house is almost completely collapsed by Moore's use of perspective and lighting, while surface details and the way they relate and respond to each other are put under close scrutiny. This effect is achieved almost by stealth and the transformation from 'house' to 'pure form' is not taken all the way, allowing the image to hover between the concrete and the abstract. On the one hand, the surfaces of things are delineated with an almost affectionate precision, confirming photography's reliance on the concrete. On the other, Moore clearly references abstract and geometrical shapes - circle, square, triangle, golden section. Depending on how one looks at the picture it shows a different face, making one aware of the active nature of perception.

The image is relatively low in contrast[83], and mostly made up of simple geometric shapes, each maintaining a uniform but distinct shade of grey. In many instances, these areas are clearly separated from each other by 'outlines' of some kind (for example, the roof area is surrounded by a brighter rim, and the low wall in front of the house is framed by its decorative edge and the pavement). The texture of the house and wall, a kind of visual 'white noise', is modified in places by irregular patches and striations which reveal where the surface has been mended. The left edge of the low wall in front of the house seems to have been partly reconstructed, perhaps after it was damaged by a passing car. Since the sky offers no

detail coarse enough for the film to dissolve, this area is dominated by the grain of the film, throwing the viewer back onto another (non-representative) level of pictorial reality.

The occasional well-placed extravagance makes the general monotony of the picture all the more noticeable: the l-shaped strip of metal sticking out into the sky from the left of the house, the flower-pot behind the window, the stray tuft of grass on the pavement, the black tip of a roof just visible over the low wall. As so often with Moore's images, drama is held in check, and relegated to barely perceptible details.

Apart from the sky and a narrow strip of grass, everything in the picture is man-made. The white telegraph lines, as well as the drainpipe and chimney establish strong horizontals and verticals, which weave in and out of visibility like stitches of thread through a fabric. Perhaps the linear elements in *Allonby 1982* are best understood as linkages of some kind. The gutter seems to be waiting for the water which may later fall, but is now still suspended in the air overhead. The rain will be collected, made to converge into a narrow pipe, and sent down into the ground. The chimneys form another kind of conduit, connecting the hermetically enclosed interior of the house with the infinite openness of the sky (even though the wire mesh spheres on top restrict entirely free passage). As in so many of Moore's images, the telegraph wires imply the wider world beyond the edges of the picture, drawing together its disparate parts.

Apart from the rigid, 'rectilinear' theme just mentioned, a second theme of 'roundness' and 'opening up' seems to be going on in *Allonby 1982*. It is most clearly realized by the spherical shape which has been cut out of the low wall, perhaps to improve the view from the ground floor windows. This shape is mirrored by the more angular edge of the roof. The arch of the drainpipe collecting the run-off from the bay windows repeats the figure, and the bay windows themselves push the same shape out into three-dimensional space. Taken together, these instances create an odd sense of assertiveness, an almost extrovert 'bulging out into space' of the image. Perhaps we are receiving a smile. The various elements in the image could be read as a face, but as usual Moore keeps things tentative enough for us not to be sure. There is the strange sensation that a rapport on equal footing is being established, a balance between looking at the image, and being looked at in return. However, it remains an impersonal and fragmented look, which cannot be identified with any single element.

It is not clear what the motivation behind taking such an image might be. There is a sense that it is 'documentary' of something, but of what? The house itself is an unremarkable piece of architecture and in the absence of any context can hardly be considered interesting subject matter. From a formal point of view the image also appears extraordinarily straightforward, resembling a naïve snapshot. We are normally quite happy to jump right through such images, assuming them to be transparent windows onto their referent, but this makes little sense when the documentary intent is so elusive. Both subject matter and authorial mediation are taken back to the point of near extinction - the image is irritatingly 'bland'. As with many of Moore's images, boredom and subtle irritation are not far apart. If we persevere with the image and look closer, we find that its stillness is not absolute, but that there is a faint, residual 'sound', or 'flavour', which draws us further and further into the picture. It becomes possible to gradually tune into its quietness.

Why is there something and not nothing? How, fundamentally, does that world we think we know so well come into existence in the first place? Where does a moment of perception *really* originate? Certain qualities of Moore's late images perhaps predispose them to give rise to such questions. Because they seem so empty and because there is such an obvious lack of 'standpoint' (no comment, no indication of what we are to make of what is seen), they are almost infinitely open to interpretation. No clearly defined subject matter, no single 'reason' for the images pushes itself into the foreground: they are homogenous, bland, flat, tentative, not-yet-decided, non-tendential. On closer examination, there is a multitude of leads which the viewer may choose to follow: an element of eccentricity, an irregularity in texture, a set of formal coincidences. Intriguingly, it remains unclear whether these are signs deliberately put there by the photographer, whether they are the result of random accident, or whether they are something we are actively 'reading into' the image.

Fig. 68: *Maryport, 1982* (RMC 0189)

3.8. Maryport, 1982

The image *Maryport, 1982* shows what appears to be a decapitated lamppost standing beside a road. The road is framed by stone walls on both sides, and loses itself in the mist as it gently curves away to the left. The right hand wall is slightly higher than the lamppost, and the left one is little more than knee high. The former is topped by a growth of weeds, and the latter separates the road abruptly from the uniform grey expanse of mist which fills the left of the frame. One could take this to be the sea. A residue of fine sand is lying at the road's edge, perhaps deposited in a recent storm.

There is a pavement to the right of the road, showing traces of patchy dampness and a history of damage and repair. A band of a different, rougher texture runs along the concrete like a scar, perhaps indicating that some cable or pipe-work was recently excavated there. One could speculate whether the lamp now missing was then connected to or disconnected from the grid. Perhaps members of the coastal communities now shrouded in mist are talking to each other through an underground cable, or maybe drinking water is flowing through a pipe buried in the wet ground, in parallel to the shoreline.

The wall on the right seems to have been stacked up to twice its height as an afterthought. This is still visible from the change in texture of the masonry slightly above eyelevel. The top and bottom edges of the wall converge steadily towards their vanishing point, up to the moment when they are covered by the lamppost. The post is strategically placed to hide a sudden bend in the wall, so that when the top edge of the wall re-emerges to its left, it has changed direction and continues at a different angle.

The lamppost itself is an elaborate piece of industrial design, a cast iron interpretation of a fluted Greek column in the Doric style. Various encounters with passing traffic have left their marks, and paint has been chipped off on the side of the post which faces the road. Broad gestural strokes show up dark against the bright shade in which the post is painted, and contrast the solemnity of the object with an expressive random pattern. The post is also leaning inwards slightly, which undermines its gravitas somewhat, and subtly ties it in with its surroundings. It would be going too far to say that Moore humanizes this forlorn object, but somehow it becomes possible to feel empathy with it.

The image is sophisticated in its description of space. Road and wall between them define a complex volume. Since both ends of the lamppost are clearly visible, with adequate distance

to the upper and lower edge of frame, there is nothing ambiguous about its position in space. It stands firmly rooted in a well-defined location and reaches out into space, confirming it as three dimensional and tangible. The mist also contributes to the perception of depth, since its opacity increases steadily with distance. The mist transforms empty space into something which can be directly appreciated. Rather than merely being a void, it visibly envelops the objects from all sides.

Although the image is made up of concrete things shown in all their irregular specificity (something in which photography excels), the way in which these elements are related to each other recalls the idealizing language of mathematics and geometry. For example, there are several trapezoid shapes mirroring each other. Some are well defined, such as the one constituted by the wall on the right, while others need to be completed in the mind of the viewer, such as the one which can be spread out between the main lamppost and the one seen further away.

The curbstone out of which the lamppost grows delicately curves to the left as it disappears in the distance. Moore's viewpoint encourages us to see post and curbstone merged together into a whole, existing only within the two-dimensional reality of the image. Post and curbstone both reproduce as a similar shade of grey, their width is similar, they are both made up of shorter segments, and they both taper off towards the top. This tapering is a feature of the object itself in the case of the post, and a result of perspectival foreshortening in the case of the curbstone. What is in reality a right angle between the two objects, is transformed in two dimensions into an acute and energized merging point. The shape of the curbstone approximates that of an exponential curve, with the post tangential to it. The perspectival distortion of the curbstone results in a shape which looks altogether organic. The curbstone and lamppost seem like leaf and stalk of a curious plant, an impression which is even underscored by the post's plant-like appearance: Its bulbous base, segmented shaft and bare top, which is reminiscent of the exposed reproductive organs of a flower.

The sweep of the curbstone also invites the viewer to link the main lamppost with the one that can be seen in the distance. Between the two posts there can be inscribed a curved surface, which spans the misty air like a diaphanous version of a Richard Serra sculpture. Similarly, post and right hand wall seem to hold a rectangular shape between them, which can then be translated into the depth of the image, along the curve of the road, describing a complex volume.

In a 1985 interview Moore mentions that he very much enjoys the work of certain contemporary sculptors, "on the rare occasions when I get to see it" (Daly 1985: 2)

> (i)t doesn't mean that one has the same concerns, but the final forms that are evolved by the sculptor somehow sets ones own imagination working in other tracks. You can often suddenly realise situations outside one in the everyday world that have certain (...) affinities and make some kind of sense which you wouldn't have recognized had you not seen a sculptor relate certain abstract shapes. Abstract relationships of a certain kind might lead you towards a lamppost and a fence or something, making you see a significance there you hadn't possibly seen before. (ibid.)

Not only does Moore inscribe the surface of his image with geometrical shapes (which it could be argued is the standard Formalist ploy), but he also opens up many three dimensional possibilities for identification. To appreciate those, it is not enough to remain on the surface of the picture, but it is necessary to imaginatively enter the topography of the location, examining correlations between the various elements, and the interdependences between the volumes of space between them.

Broad structures, repetitive patterns, variations on a theme, specific phrasings and changes in mood can then be appreciated. Entering the image in this way goes beyond simply imagining oneself to be standing in that misty road. It is a dynamic engagement, visceral, abstract and intellectually stimulating in a similar way as listening to music is. Because Moore's raw material is at the same time taken from the undeniably factual, it becomes possible for this mode of perception to gradually spill over into everyday awareness.

More than other late images, *Maryport 1982* seems to echo Moore's earlier, Neo-Romantic concerns, although in a much refined form. Victor Bowley, who was a friend of Moore's and a staff member at Watford School of Art between 1965 and 1973, draws attention to the influence on Moore of Neo Romantic artists such as Graham Sutherland, John Piper, Paul Nash and John Minton:

> They had a tendency to relate near, mid-distance, and distant objects in a landscape, both in form and feeling, a sort of surreal visual poetry. This was understood and liked by Ray; he talked about it quite often. I think it is evident in a lot of his work.
> (Email Bowley, March 25, 2006)

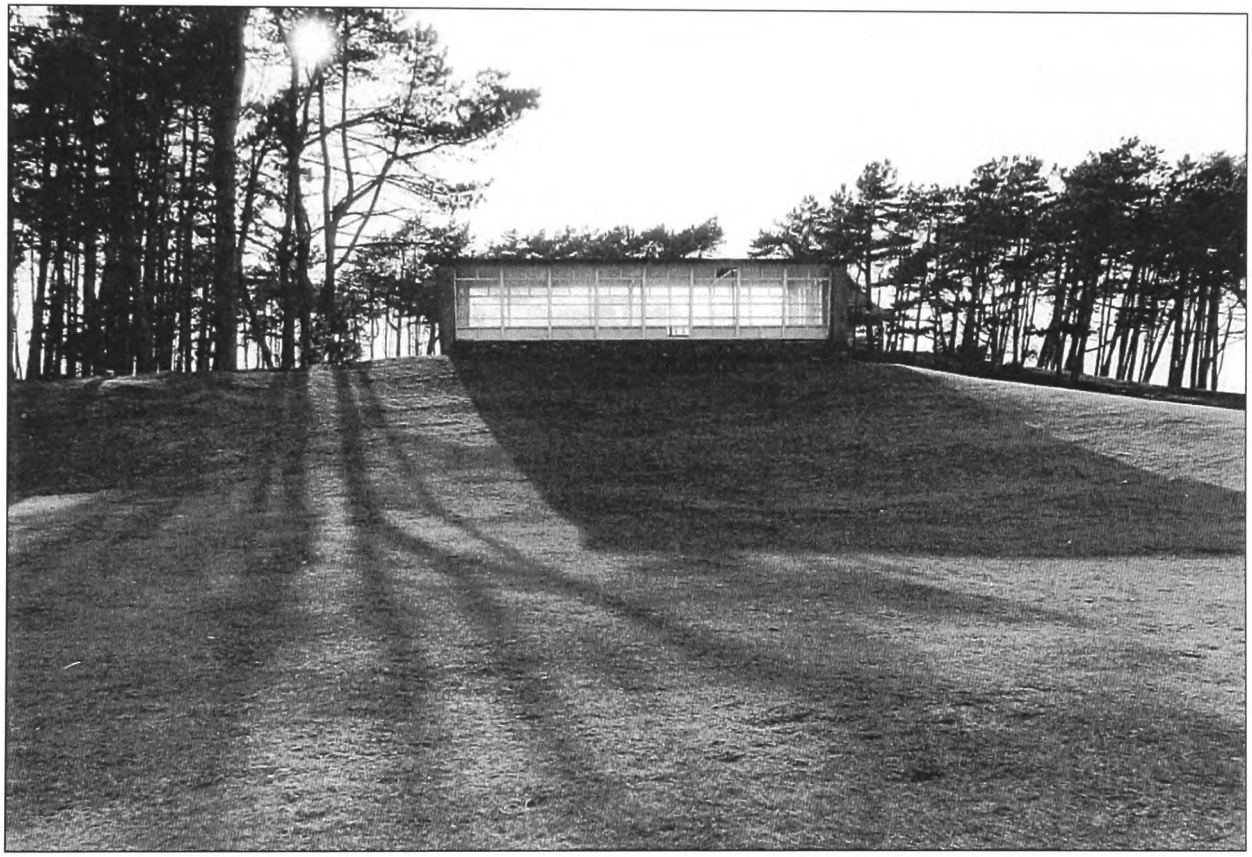

Fig. 69: *Silloth 1982* (RMC 0192)

3.9. Silloth 1982

The image shows a wide, glass-fronted structure standing at the top of a grassy incline. The photograph was taken from the bottom of this slope, facing it and the structure head-on. The structure is flanked left and right by a thin forest of fir-trees, set further back. To the left of the structure, the sun can be seen shining through the top branches of the trees, casting shadows of both the trees and the structure across much of the foreground.

The structure is backlit by the sun, and the light scattered by the dirt on its windows blankets out most of what could otherwise be seen through it, giving the long thin rectangle a delicate, almost floating quality. The shadow of the structure, cast diagonally across the hillside towards the right, has a much more solid appearance by comparison. The structure seems somewhat precariously balanced on top of the slope, with the surface of the ground falling away suddenly on all sides. The high contrast between the structure and its shadow seems to detach it even more from its foundations.

The fact that the sun itself is included in the composition makes it possible to trace all the shadows back to their source. Under different lighting conditions it would probably be impossible to make out the exact contour of the foreground, but the long shadows cast by the sun delineate it faithfully, bending suddenly as they reach the bottom of the slope just below the middle of the image. The slope appears almost unnaturally angular; perhaps because it has been artificially 'landscaped.'

Silloth 1982 describes in great detail the many ways in which light is modulated by the objects it falls on or passes through. 'Things' which under normal circumstances are too insubstantial or evanescent to be noticed (such as dust on a window pane), are given great prominence by the light.

Two rectangular sheets of glass are missing from the front of the structure, making it more transparent in these places, and also opening it up to the elements. Where the glass is missing near the top, the low-contrast haze which dominates the rest of the window front is momentarily interrupted, opening up a small area of clear vision. The opaque row of panels at the lower edge also has a gap at one point, allowing the trunks of the trees to shine through more distinctly than anywhere else. Although the structure encapsulates a volume of space between its two glass facades, separating it from the surroundings, this seems not to be what

interests Moore most. Rather, he shows the building as a point of transition, well defined but entirely open to the passage of light and air.

The relationship between the sun, the building and its shadow is clearly visible, inscribed into an acute triangle sweeping diagonally across the image. The picture reveals itself as the result of a perfectly straightforward chain of causation (all the way down to the light finally hitting the film in Raymond Moore's camera), but one is left with the feeling that this explains nothing of the wonders that are seen. The poignant appearance of the world at this moment is equally dependent on all the elements involved, and none is given prevalence over the others. The most substantial looking element is perhaps the large shadow, but it exists only at the point of intersection of all others - sun, building, slope, observer. There is no beginning to the causal chain, but only a web of relations.

Fig. 70: *Allonby 1983* (RMC 0195)

3.10. Allonby 1983

Allonby 1983 shows a solitary caravan parked next to a windy beach; the weather is rough, and the sky is partly overcast with dark grey clouds. The foreground of the image is taken up by an artificially laid out expanse of gravel; the caravan is standing in the far corner of this area, next to a strip of grass which separates it from the sea. The caravan is shown in a three-quarters view, with its front pointing towards the left. It is difficult to tell whether it is inhabited or not, since the side windows are nearly black and dark curtains cover the ones in front.

The caravan is white, with a horizontal band of a much darker shade running across it. The dark stripe establishes a compositional theme which is taken up by the image as a whole. From top to bottom, the image is constructed from a sequence of horizontal bands of varying widths, in differing but internally consistent shades of grey (cloud, sky, sea, grass, gravel). To the left of the caravan, the bands are not parallel to each other but diverge like a bundle of rays, emanating from a point just outside the picture to the right. The upper and lower limits of this bundle are formed by the edge between clouds and sky, and by a distinct white line in the gravel below. The caravan neatly fits into this web of lines on the surface of the image, and the lines governing its own perspectival distortion form an acute pyramid reaching out into space in much the same direction. All of this accentuates the main axis of the caravan (the direction along which it would travel if it was not stationary).

The direct line of sight of the camera is at an angle to this and much less conspicuous by comparison. On the surface, the image has all the unpremeditated spontaneity of an amateur snapshot, however, a sense of conscious mediation is made explicit in the odd precision with which we are allowed to see diagonally through the dark interior of the caravan, thanks to an oddly-shaped gap in one of the windows. There is no sense of a strong subjective presence of the photographer, although the image is clearly not the result of an accident either.

The foreground takes up too much space to be dismissed as unimportant, but is not dominant enough to itself become the main focus of the image. The non-committal medium distance from which the image was taken is typical for much of Moore's later work, and serves to blur the distinction between 'subject' and 'context'. Neither is allowed to overpower the other, since they are inextricably woven into each other.

The caravan is neither shown as a passive object, but nor is it overtly anthropomorphized. The two blank squares of its front windows could be read as eyes, but the image is much too sober to sustain such an interpretation for long. Instead, the peculiar sense of presence which the caravan has, seems to derive from the precision with which it has been placed by Moore in relation to its surroundings. The lines which run straight through the caravan's geometry lock it in place and give the composition a sense of inevitability. It is hard to put this quality into words, but the image seems to have the kind of 'confidence' normally only associated with natural, spontaneously occurring phenomena. It is almost as if the image could not have been taken in any other way.

As has been pointed out elsewhere, Moore's images contain many instances of 'dwelling places' such as houses, sheds, boxes and caravans, and in general are concerned with the various ways in which we mark out areas and volumes of space as 'ours'. The rather insubstantial and ragged appearance of all these attempts makes it clear how evanescent and fragile they are. Caravans feature particularly often in Moore's photographs, perhaps because they are an explicitly 'hybrid' form of abode - they allow one to be 'at home' and 'on the way' at the same time.

The plastic canister behind the caravan almost exactly imitates the caravan's bulging shape. The way the two items are lined up invites comparison, and perhaps the idea that they form the beginning of a sequence of ever increasing volumes. The wide open space in front of the caravan would be able to contain the caravan, just as the caravan could contain the canister within it.

Violent winds seem to rage around the caravan, and the flatness of the landscape provides no protection from them. Presumably, a draft can be felt in the interior of the caravan, seeping through its inadequate walls. Wind is a frequent topic in Moore's work and often its effects are shown much more dramatically than in *Allonby 1983*, for instance in the series of images showing laundry drying in the wind. Perhaps it is worth considering Moore's interest in wind in more detail.

Feeling the chill of the wind on one's skin and hearing its roar in one's ears can be an intensely visceral experience, as anyone who has ever walked along a beach on the west coast of Britain can confirm. Although no one doubts that there is such a thing as wind, it is also impossible to 'capture' it in its essence. Wind itself cannot be photographed since it can only

be appreciated through its interaction with other things. It is an entirely *relative* phenomenon. It also has the ability to sweep across all sorts of boundaries which humans care to define.

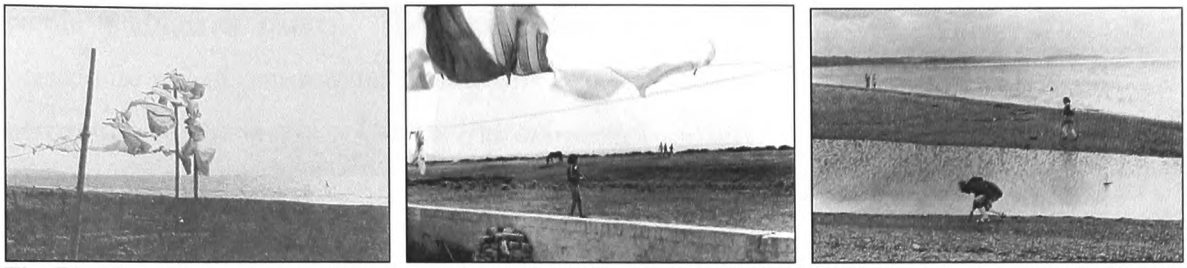

Fig. 71: The effects of wind: *Allonby 1983* (RMC 0244), *Allonby 1977* (RMC 0134), *Allonby 1977* (RMC 0135)

Allonby 1983 describes the various effects of wind on matter in subtle ways; clouds are blown across the sky, the sea is stirred into rows of froth-topped waves, the grass is hugging the ground, even the patterns in the gravel may have been thrown up by the wind. Seeing the effects of wind depicted in this photograph has little in common with the direct experience of wind, but perhaps the image allows a more detached appreciation of how the two differ.

Kevin Robins makes the interesting point that technical image media like photography are often used to serve a deeply entrenched desire of distancing ourselves from a world of "absolute alterity", which deep down we know to be chaotic and uncontrollable. (Robins 1996: 12) Following this argument, photography can be used to 'sanitize' the world, giving a semblance of control by projecting the 'fear of the other' outwards.

> Technologies function to mediate, to defer, even to substitute for, interaction with the world. We use them to avoid contact with the world and its reality. Through contact we risk feeling the world as alien; through the sense of touch we risk exposure to its chaotic or catastrophic nature (...) Our technologies keep the world at a distance. They provide the means to insulate ourselves from the disturbing immediacy of the world of contact. Of particular significance I in this respect has been the mobilisation of vision, the human sense most associated with detachment and separation from the world. (...) Martin Jay has observed how much modern vision, in its dominant form (what he calls 'Cartesian perspectivalism'), has been associated with the rationalist project of controlling the world from a distance, combining detachment and mastery. Rational vision was conceived as a function of the 'disincarnated absolute eye'. (Robins 1996: 19, 20)

When we experience the world through touch, the relationship is reciprocal. If we touch something, it always touches us back. This can be a disquieting experience, because of the very real possibility that we ourselves may be changed in the process. The fear of touching what is unknown is deeply ingrained in us, and can be interpreted as a protective mechanism which traces back far into our evolutionary past.

Perhaps it could be said that Raymond Moore uses photography, a medium apparently ideally suited to an objectifying gaze or to distancing ourselves from the world, in a quietly

subversive way. Although his images are full of visual wonders, non-visual aspects of experience are rarely neglected. His attentiveness to surface textures of all kinds stresses the tactile qualities of matter. The detailed description of the effects of wind, water, and the occasional ray of sun remind us how the weather has an intimate bearing on our mood and perception of the world. The careful delineation of volume speaks to our sense of spatial perception, and the subtle unevenness of the ground in many pictures reminds us how it feels to experience circumambient space by moving through it.

By removing his own authorial voice almost entirely from the images, and by giving the inanimate objects he depicts a distinctive presence of their own, Moore works to undermine the unequal relation which is ordinarily perceived to apply between the photographer and his or her subject matter. This relationship is essentially two-way for Moore, and he accepts that through photography he will be touched by the world. Rather than imposing himself on his subject matter, Moore voices the ambition of becoming "like a clean mirror -sensitive- capable of receiving and giving", and accepts that the photographer's being will be changed in the process: "The mirror of the mind changes with experience- a development occurs." (Moore 1968b: 7)

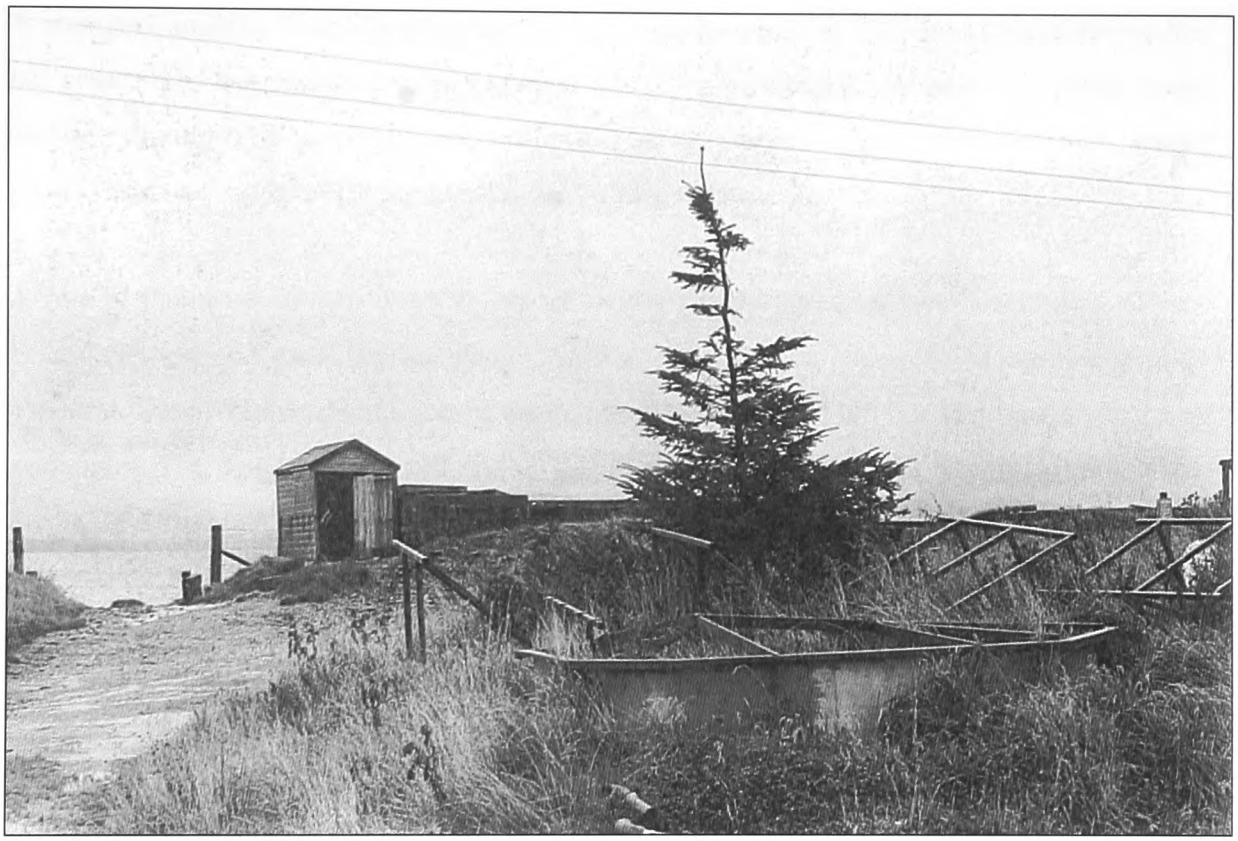

Fig. 72: *Kintyre, 1985* (RMC 0208)

3.11. Kintyre, 1985

There seems to be no clear focus of attention in this image, although it does contain such elements as a rather scruffy looking tree just right of centre, two parallel wires traversing the sky at a slant, and a small wooden shed in the left half of the image. To the left of the shed, there is a rough path, apparently leading up to the beach. Through an opening in the fence, the sea and the opposite shore can be glimpsed. The foreground is dominated by pale stalks of scattered grass and a confusion of scrap wood and metal.

A strangely angular, boat-like structure lies in the foreground, and is partly overgrown by the tall grass. The top of this structure is open, revealing a complex assembly of several struts and one slightly raised central beam, reminiscent of the skeleton of an uncovered roof. Grass grows inside and outside the space enclosed by this construction.

A formal theme of *Kintyre 1985* seems to be that of roof-like structures, consisting of one central element and struts veering away from it at an angle. For example, the tree functions as a central beam from which the rest of the composition hangs off left and right, in the shape of a triangle. The wooden fence and several of the metal structures in the foreground repeat the theme of beam and dependent struts, and the cables hanging overhead (without visible support) seem to hint at the continuance of the same pattern beyond the boundaries of the image. The roof-like structures in *Kintyre 1985* are largely skeletal or fragmentary, a reflection on the principle rather than actually functional roofs. The roof of the shed in the background takes up the theme in a less sketchy manner.

Constructing a roof is an elemental act; when in prehistoric times humans began to build permanent shelters, they set in motion a process which has loosened our dependence on nature beyond recognition, as well as perhaps sowing the seeds of our present 'estrangement' from the world we inhabit.

The branches of the tree part from its trunk at an upward angle, repeating the roof pattern upside-down. Several linear elements gather around the tree, further contributing to this 'inverted roof': the various struts of wood and metal on the ground, as well as the gradient of the horizon sloping up towards the shed. As a symbol, a roof turned upside down may stand for openness and receptivity. The tree stretches its branches up- and outwards, maximising its exposure to the sun, and channelling the flow of rainwater down towards its roots. Not a protective 'shield', but a 'collector'.

The tree is a dishevelled looking specimen, but perhaps illustrates the principles of growth and receptiveness better than a perfectly formed tree could. There are many crippled branches and bare patches, but the plant realizes itself sufficiently to give expression to its vital energy. Its wiry stem seems to drill itself into the grey sky, fizzling out just short of the overhanging wire.

The shed is almost quintessentially house-shaped, and would just be big enough to house a single human occupant; shelter for a traveller caught out by the weather, or perhaps a hermit. Its dark interior contrasts with the brightness of the sea right next to it, contributing to the play between containment and openness within the picture.

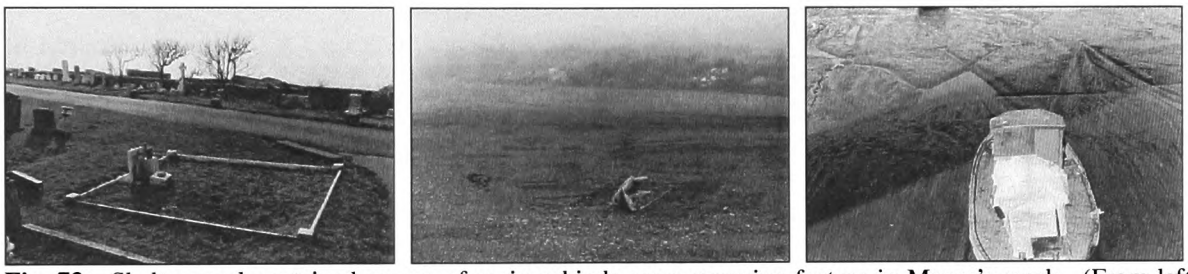

Fig. 73: Shelters and contained spaces of various kinds are a recurring feature in Moore's work. (From left: *Workington 1980* (RMC 0176), *Maryport 1982* (RMC 0188), *Whitehaven 1982* (RMC 0194)).

In *Kintyre 1985*, perhaps the shed and the objects scattered around it are sometimes used to maintain a boat. The whole assemblage in the foreground has a certain similarity to the wreck of a ship, with the debris on the ground as a cracked-open hull, and the tree as a mast. But of course what we see it is not really a wreck of something that was once whole. With equal justification one could say that something *like* a ship is beginning to form out of the chaos before our eyes. In contrast to the confusion on land, the sea looks calm. The sunshine glinting on the water suggests the possibility of journeys to an unknown beyond.

The two fragments of plastic tubing in the foreground at first seem entirely disparate, but on closer inspection they relate to another tube emerging in the background, which follows the contour of a wall to the right. By a trick of perspective, this tube seems to grow directly out of one of the metal bars placed much closer to the camera, establishing a connection between fore-ground, middle-ground and back-ground on the level of the image. The cables overhead take up the theme of connectivity in a more direct way.

In *Kintyre 1985,* the edge of frame seems less conclusive than with much of Moore's earlier work. The wires in the sky are obviously supported from points outside the image, and several smaller elements such as the fence posts and plastic tubes are also either placed very close to the boundaries of the image, or partly cropped off by them, hinting at continuity beyond the limits of the photograph.

In this context, it may be interesting to briefly consider the untitled photograph RMC 0227, which probably also belongs to the late work. It is a minimal image, showing various pieces of debris which have been washed ashore on a beach. The surface of the water is calm, with a single wave lazily hitting the shore. Still in the water can be made out two vegetable crates - perhaps they are picture frames - one dark and half-submerged, and the other bright and covered only by a thin sheet of water. One can imagine how those two framing devices drift in tentative, ratchet-like movements across the shallow seabed, framing a different segment of it every time. Perhaps these 'empty images' function as similes for the free-floating, authorless images Moore was striving for.

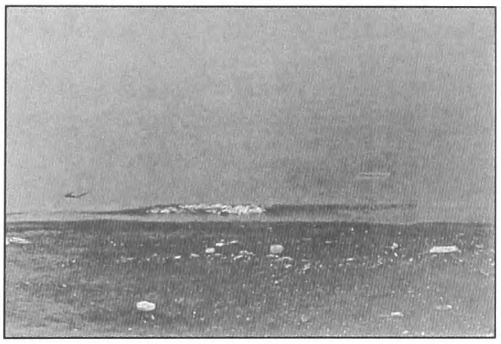

Fig. 74: Untitled (RMC 0227)

3.12. Raymond Moore's Places

In the course of my research I have visited many of the places where Moore's images were taken: Skomer Island, Marloes Sands, Porthgain, Blaenau Ffestiniog, Maryport, Workington, Harrington, Flimby, Allonby, Silloth, and Galloway. Perhaps not surprisingly, I found that often the places were only vaguely reminiscent of Moore's images. Moore never attempted to give an objective or 'correct' portrayal of a place, instead his photographs appear to have grown out of intense but short-lived bursts of interaction between photographer and subject matter. His images are concerned with moments of intense awareness.

> I am (...) intrigued by the way in which certain aspects of a site are changed by time or by a different light. I go back again and again to the same places, even though I make no attempt to repeat what I have previously done. Places have far more than I can exhaust. I think that people (photographers) move around too much. Standing around in the same spot would pay off more than we realise. (Moore 1981b: 23)

In Moore's images, things appear most often caught in the midst of change, in fragile states of transition. "I was always drawn to environments in which things shifted." (ibid.: 23) What 'makes' the picture is often exactly that which won't be the same a moment later, when the light has changed, a few weeks later when the vegetation has grown, or a year later when the roads have been mended. Often there are frail traces of human activity, such as tyre-marks, litter, or a game of hopscotch drawn in the sand. Water in all its forms frequently plays a role: patterns created in the sand by water running off, complex rippling patterns caused by the wind on a water surface, wrinkles in a curtain which has become wet, patches of moisture evaporating from the tarmac. Change is everywhere one looks, and is happening at all timescales: from the frantic movement of laundry fluttering in the wind to the barely perceptible erosion of rock, the growth of trees, and the decay of masonry.

Decades down the line, the locations to many of Moore's photographs have changed almost beyond recognition, with elements having been added and subtracted. When in 2005 I visited the place where Moore's image *Allonby 1981* was taken, I found that many of the elements which had featured in his image were still there, although their relationship to each other had changed in surprising ways: in this case the veranda-like structure had been demolished, the low wall in the background had been shortened, and the stone plaque reading "Seychelles" had migrated to another wall (see Fig. 79)

There are certain aspects which all of the locations I visited seem to have in common, and which despite obvious changes still link them strongly to Moore's images. Wandering about aimlessly in 'Moore country', a feeling gradually emerges for what it was that attracted him to

these places, and when one returns to the images afterwards, these qualities are everywhere in evidence. The places are the same as in Moore's images in the sense that they are still as mutable as when he photographed them.

> That which is firm doth flit & fall away,
> And that is flitting, doth abide & stay.
> (Joachim de Bellay, quoted in Danvers 2006: 350)

The reality of constant change may be a truism, but for people living in the great metropolitan centres of the western world it can sometimes seem as though all change worthy of note was initiated by humans: changes in fashion, changes brought about by a new political leadership. We just about notice the passing of the seasons, but to all intents and purposes 'the world' appears as a stable, unchanging background to human concerns.

Perhaps because there are fewer distractions in a small place on the fringes of Britain, change is brought home with much greater immediacy. The weather can be unpredictable, dramatically changing the mood from one minute to the next. Fast moving clouds briefly reveal the sun, but a few moments later, rain may be lashing down. There is always the possibility that the weather turns violent, and elements of the landscape are then forcibly rearranged by the wind. Sand, pieces of litter and driftwood are strewn all over the place, trees grow stunted and are shaped in curious ways, pieces of laundry are torn to shreds on the line, and houses frequently need to be repainted and repaired.

The ebb and flow of the sea changes the appearance of the coastline hour by hour: sometimes freshly exposed seaweed is drying in the sun, and sometimes the waves are encroaching on dry sand. In stormy weather, pebbles and far-travelled organic matter are thrown on land. By a more steady process, rivers deposit matter into the sea, and landmass is lost by erosion. The dominant presence of the sea and the wideness of the horizon opens up these small places to the world at large - there is no meaningful way of drawing a boundary around such a location. Its 'identity' is open to interpretation and open to change.

Moore's places are remote only in the sense that they are overlooked and ignored. "(M)any of us could, even nowadays, walk no further than half an hour from our back door to find a Moore landscape where the human and nonhuman, the present and the past, overlap and struggle for recognition." (Lancaster in Moore 1983: 9) The small coastal towns of Silloth and Allonby are easily reached from Carlisle, but are overshadowed by the more obvious attractions of the Lake District close by. No one seems to spare much thought for these

places, not even the locals, who commute elsewhere for work. They are altogether sleepy, peripheral, and permanently out of season.

What 'identity' the places have, lies mostly in the past: Silloth used to be a popular Edwardian holiday resort, and the stretch between Maryport and Whitehaven was a significant area for coal mining. However, what is in evidence in Moore's images is less this abstract or 'conceptual' aspect of the past. Rather, 'the past' is shown as a living, heaving reality, actualized from moment to moment. Previous happenings have laid down a web of layers and delicate predispositions, intimately affecting what is happening (or appears to be happening) in the present. Past and present are inextricably linked, and the connections between them are both more subtle and more complex than a single historical account might make believe. It is of course possible to single out a specific causal chain for attention, e.g. by 'telling' what happened in one of these places over time. Such an account is not wrong - only partial and incomplete.

In Moore's locations, the architecture is often distinctly 'vernacular', showing few signs of conscious planning or overall design. Resources tend to be scarce, and nature is evidently a force to be reckoned with: a strategy of compromise and improvisation is called for. It often appears as though civilisation was barely clinging on. The way things appear grows out of a dialogue between the human and the natural, rather than being imposed from the top down. Nature is playing havoc with human-built structures in various ways, but they soon grow back, displaying a quirky stubbornness which appears just as 'natural'. Civilisation and nature are encroaching on each other in equal measure, and seem to have settled in a state of dynamic equilibrium.

The exchange between them evidently goes back a long way (to prehistoric times in some images), making it as good as impossible to separate the traces of man from so-called pristine nature. Moore is evidently attracted to those points of transition between nature and culture which do not conclusively belong in either category - what might be called 'hybrid spaces'. In his images we find gardens, fortifications against the sea, graveyards, harbours, roadside wastelands, builders' yards, playing fields, golf courses, parks and playgrounds.

For example, the sea front at Silloth, where many of Moore's images were taken, has very likely been 'landscaped', perhaps to coincide with someone's idea of Arcadia. On closer inspection the rolling hills are perhaps a bit too smooth, and the clumps of trees too evenly

spaced, but thanks to a certain amount of neglect over the decades, the trees are now growing wild and seem to be taking over. In the film *Every So Often*, Moore talks about the photograph *Forest Town 1978,* and mentions that the hill in the background is in fact artificial, the piled-up debris from a quarry or mine. Moore takes mischievous delight in the fact that trees were planted on it "to make it seem more acceptable." (BBC Northeast 1983: Minute 6)

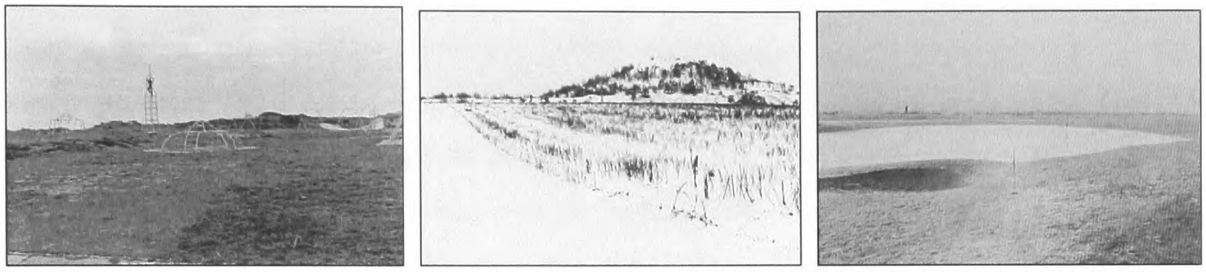

Fig. 75: Moore working in liminal places. (From left: *Millom 1982* (RMC 0190), *Forest Town 1978* (RMC 0149), *Allonby 1981* (RMC 0180).)

Moore's landscapes invite one to walk about aimlessly, forgetting oneself while walking. There is very little 'to see' in the way of obvious attractions, but at the same time the senses are constantly being stimulated. Apart from the many visual eccentricities on offer, one may become aware of pebbles grinding against each other under the soles of one's feet, a cold drizzle on one's cheeks, the smell of seaweed, salt and diesel oil, the warming rays of the sun, light glittering on the water, fighter jets thundering overhead, dogs barking, children screaming in the distance. Not knowing what to look for - not expecting to see anything - puts one in a receptive state of mind. One is reminded of what it means to be truly alive and attentive to the present: "(W)e spend most of our life in blinkers, insensitive to the import of what is around us." (Moore 1973: 203)

It becomes clear how the way in which we experience a place depends intimately on the weather. Equally, our state of mind influences what we will be able to see: "The senses fluctuate - awareness at a street corner one day - pass the same place later - nothing". (Moore 1968a: 7) In a 1976 interview, Moore was asked whether he was trying to convey what he feels rather than what he sees, to which he replied

> I can't divorce one from the other. I think what you see results in what you feel and what you feel probably results in what you see, or choose to see - almost without you realising it. They're so dovetailed together. (Moore 1976: 12)

As time went on, Moore became increasingly attracted to landscapes which reminded him of the area around Wallasey, where he used to play as a child. (Moore 1981b: 22) In the course of my research I visited Wallasey several times, and found that many things have changed

since the time Moore grew up there. While it may have been an up and coming area during the twenties and thirties, Wallasey is now in the grip of a long drawn-out period of decline. The Central Park which Moore would have crossed on his way to school appears neglected, and the rather grandiose School of Art has been boarded up.

The Central Park features a large artificial pond and a group of landscaped hills planted with trees, strongly reminiscent of the seafront at Silloth in Cumbria. At the opposite end from the School of Art there stands an isolated, austere looking church with featureless dark walls, contributing to the general sense of melancholy. The immediate surroundings of Moore's birthplace at 43 Liscard Road is now dominated by a bookmaker's and a petrol station, but the rear of the house opens onto a long row of brick courtyards which looks as if it had been forgotten by time. Wallasey is sometimes known as "the bedroom of Liverpool" - a curiously appropriate name. (Moore 1981b: 22) Even if during the summer months day trippers populate the promenade and the beaches, Moore would have well known Wallasey's out of season face. Although not remote, it feels abandoned, nondescript and unspectacular: the action is happening somewhere else.

Below follows a series of photographs documenting some of the locations in which Moore's late images were taken.

Fig. 76: The location of *Workington 1980* (RMC 0176). (Photograph 2004).

Fig. 77: The location of the images *Silloth 1982* (RMC 0191 and 0193) and *Silloth* (undated) (RMC 0238). (Photograph 2004)

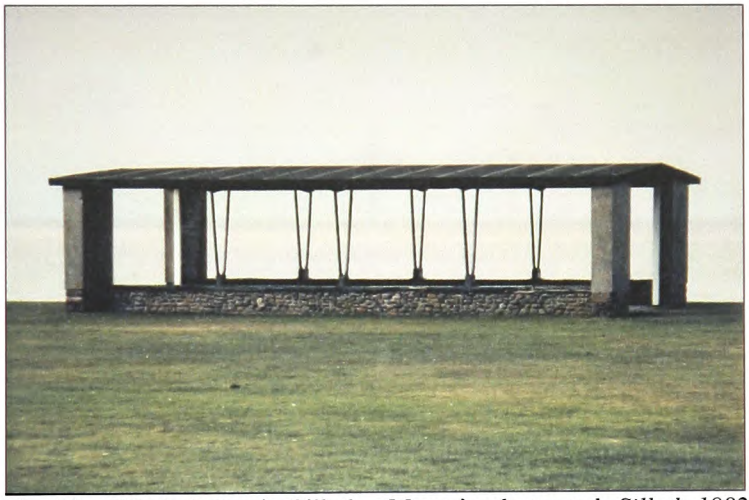

Fig. 78: Wind-shelter in Silloth. Moore's photograph *Silloth 1982* (RMC 0192) features a similar building, which has since been demolished. (Photograph 2004)

Fig. 79: The location of *Allonby 1981* (RMC 0179). The structure in the foreground of Moore's image has been demolished and the sign 'Seychelles' now hangs on the wall facing left (just visible above the wheelie bin). (Photograph 2004)

Fig. 80: The sea-wall near Harrington, where *Harrington 1980* (RMC 0169) was taken. (Photograph 2004)

Fig. 81: The location of *Silloth 1983* (RMC 0183) (left) and *Silloth 1979* (RMC 0162) (centre). (Photograph 2004)

Fig. 82: The location of *Silloth 1982* (RMC 0043). The buildings on the left are the same as in Fig. 77 (Photograph 2004)

Fig. 83: The location of *Flimby 1983* (RMC 0196). *Flimby 1983* (RMC 0197) was taken from the same spot, but facing in the opposite direction. (Photograph 2004)

Fig. 84: The house on the right appears in *Allonby 1982* (RMC 0186). *Allonby 1983* (RMC 0195) features a caravan parked on the patch of gravel to the left. (Photograph 2004)

4. Towards a Reappraisal of Moore's late Work: A Philosophical Framework

4.1 'Pervasive Conditioning' and 'Freedom'

In the context of Moore's work, it may be worth to pause for a moment and consider the true extent of our indebtedness to the past. Our socialization and personal biography, as well as the whole of evolutionary history which precedes them, all have a bearing on how a mundane moment of the present appears to us. An example from the field of linguistics may be illuminating.

It is estimated that infants the world over are brought up to recognize around 6000 distinct conceptual speech sounds or 'phonemes'[84]. ([www] multilingualchildren.org) However, as we grow up, we are only exposed to the limited set of phonemes which appear in the specific (pre-existing) language environment into which we are born. By hearing the same speech sounds over and over again, and by being faced with the pressing need to successfully reproduce them ourselves, we become expert at a relatively small repertoire of 'useful' phonemes (estimated to be approximately 40 if we are brought up speaking English). (ibid.)

During the early months and years of our lives, synaptic growth between the neurons in our brain, through our interactions with the world is channelled in such a way, that we gradually acquire the skill of recognizing those phonemes even in the strongest of dialects, or over a great deal of random noise. Importantly, we are only able to *hear* those phonemes which we have learned to differentiate, almost irrespective of the actual sound entering our ears.

This is betrayed by the fact that when we speak a language which is not our own, we often substitute those sounds which fall outside our own basic set, for the nearest native phoneme. For example, native German speakers pronouncing English words often substitute the /θ/ ('th') sound with an /s/ sound, because the former is not used in German (in other words, /θ/ and /s/ are 'allophones' in German, but distinct phonemes in English).

It could be said that we are 'deaf' to those differences for which our native languages have no use, and will always tend to cut up the audible world along those fault-lines we have come to perceive as meaningful. Even when faced with random 'noise', it is most likely that we will hear one of the 'defaults' which previous experience leads us to expect.

The example of phoneme recognition is a relatively simple case, but casts light on perception more generally. How the world appears to us, and is interpreted by us, is shaped by the totality of our previous interactions with the world in more fundamental ways than we are generally aware of. "(W)hat we (take) as a simple apprehension of something (such as a space or colour) has the indelible mark of our own structure". (Maturana and Varela 1992: 22) Our structure in the present is the cumulative result of our history, or rather: the history of the universe as a whole. We 'are' a particular state of being which has turned out to be viable, no more, no less.

No clear line can be drawn between 'who we really are' and the 'distortions' introduced by socialisation or biology. The bodies we are born with are no 'blank slates'. Before socialisation can even begin to have an effect, the particular makeup of our bodies narrows down the possible ways in which we will be able to perceive the world. For example, the fact that our ears are only sensitive to a limited range of frequencies limits the kinds of sounds which we may potentially learn to recognize as phonemes. Not only the 'software' which is passed on to us during our socialisation (for example the set of phonemes we acquire or the 'myths' and 'explanatory principles'[85]by which we make sense of the world), but also our sense organs and nervous system, are the provisional result of billions of years of evolution. "(W)e as human beings are historical through and through. (Wright 2000: 156) But 'history' needs to be seen "not so much as a force that acts upon our human essence from outside but rather as something closer at hand, something beyond which we will not go." (ibid.) Jorge Luis Borges put it more poetically:

> Time is the substance I am made of. Time is a river which sweeps me along, but I am the river; it is a tiger that devours me, but I am the tiger; it is a fire that consumes me, but I am the fire. (Borges 1964: 234)

When one looks at one's self in this way, not as a separate 'thing', but as a gradual and self-directed 'rising' of the world itself into consciousness, then there is little point in asking 'Why does the world appear to me like this and not in another way?' or 'Why can't I be someone else?' From such a point of view, our existence and experience is entirely self-validating: 'I am who I am' and 'I see what I see'.[86] At the same time it becomes clear that neither one's perception nor one's identity have an essential, unchanging character: A moment later, 'I' may see things differently and therefore the nature of that 'I' will have changed in subtle ways. If there is an aspect which could be considered 'essential' to a living, sentient being, it might be exactly this ability to 'grow' and to make up one's mind as one goes along.

The process of self-creation never ends and is not bound to our individual selves: perception of the world shapes further interaction, and further interaction shapes the way perception evolves. "Normalcy" or 'the way things are' needs to be seen as "a function of a particular stage-setting or framework, and of a particular complex of relations, that not only could be otherwise but - given impermanence - will be otherwise." (Wright 2000: 136) No matter what we are doing, whether we like it or not, we are already engaged in 'changing the world'. In the case of phoneme recognition just mentioned, the situation is complicated by the fact that the language environments into which we are born are themselves subject to evolution, and that we ourselves are at least partly responsible for this change.

Instead of launching into a 'free will versus determinism' or 'nurture versus nature' debate, sometimes it might be more productive to savour the true extent of our indebtedness to past events and interactions, and the true extent to which the mundane things we say and do every day give shape to the future we will inherit. If we persistently and unflinchingly pose the question, with *what* that supposedly 'determined' or 'free' entity is to be identified, the problem loses much of its sting. The Japanese Zen master Hakuin (1685-1768) recommended that one should cultivate this "great doubt" in one's practice until it reaches breaking point. (Parkes 1995b: 18) By letting go of conventional certainties entirely, by mustering the courage of letting one's hands be "released over the abyss" as Hakuin put it, one might then "'return to life' reborn". (ibid.)

It is a truism that the past has a certain bearing on the way we 'see the world', but considered properly it goes much further than that. In a very real sense, the totality of past events, condensed into the potentiality of the present, *is* what we are. The Dalai Lama speaks of "pervasive conditioning", pointing out that we are both "born from and into", and operating under, "the influence of causes and conditions beyond our control." (Dalai Lama 2005: 89)

Although during our socialisation we have only learned to recognize and differentiate the set of phonemes which appear in our native language(s), this does not prevent us from learning to use foreign ones, or even make up our own, later in life. Our biology certainly allows for it. Only because we have been taught to see things in terms of 'either A or B', does not prevent us from learning to see them in terms of 'C' as well.

> Learning is all about being on the right side of conventional distinctions. Yet these distinctions - assenting and rejecting, deeming beautiful and otherwise, fearing and being feared, and so on - are at best porous and perspectival" (Ames and Hall 2003: 106)

As Moore's images reveal very clearly, the world comes not only in black or white, but in infinite shades of grey.

This particular conjuncture of the world-as-process has never existed before, and will never again be repeated in exactly the same way. Our way of seeing the world is therefore genuinely unique, and always a 'first'. When we look towards the past (our genes, our culture, our personal history), we may feel entirely determined by it. Post facto, we always find a story which explains why things couldn't have turned out any other way. (see Taleb 2006a)

On the other hand, when we look towards the future, many options are open to us, options which might be seen as a gift of the constraints with which the past has settled us. Freedom is never absolute, it is always 'freedom in the context of limitations'. In a world without *any* constraints, the word 'freedom' would lose its meaning.

Suzi Gablik sees much of contemporary art as being confused about this fact, with tragic consequences:

> The real crisis of modernism (...) is the pervasive spiritual crisis of Western civilisation: the absence of a system of beliefs that justifies allegiance to any entity beyond the self. Insistence upon absolute freedom for each individual leads to a negative attitude towards society - which is seen as limiting to one's projects, and ultimately constricting. (Gablik 2004: 42)

From the point of view of the 'self' (narrowly conceived as an independent entity running under its own steam), it is only natural that the determining factors of society and biology come to be seen as an indignation. To some extent, many modern artists have been involved in a quest to divest themselves of such dependencies, and play down the constraints within which they are operating. However, it is becoming increasingly apparent that the sought after "freedom from all determinants leads to an indeterminacy so total that, finally, one has no reason for choosing anything at all." (Gablik 2004: 87)

This may be contrasted with the Buddhist ideal of freedom-in-context:

> Freedom in Zen develops through the deepening realization of one's constant exposure to the forces of contingency and flux. For this reason, Buddhist freedom is less an acquisition and an attainment than the result of a renunciation. Freedom is less an expression of power than the abdication of power, a letting go and a release of grip. (Wright 2000: 135)
>
> (R)ather than conceive of liberation as a kind of autonomy that transcends relations and their limiting, defining forces, Zen and Buddhist conceptions focus on ways in which human beings

> can be awakened to this relatedness. Instead of liberation from the destiny of finite placement in the world, the Zen Buddhist envisions an awakening to this placement and to its inconstancy and multiplicity. (ibid.: 137)

At first sight, Moore's work seems to confirm Gablik's concerns: He is turning his back on society, 'doing his own thing'. His is an art which does not appear to be "socially celebrative". (Gablik 2000: 40) In fact, Moore seems to be tending towards the absolute zero point of individualism, where everything humans ordinarily care about is subject to question and uncertainty. But as he approaches this point, interesting things begin to happen. The artist's own 'self' begins to fracture and disintegrate, or from another perspective, it is revealed to be dependent and co-arising with the world it encounters. At the core of Moore's vision, we find not absolute nihilism, but a tender and compassionate realisation of belonging and mutual responsibility.

It might be seen as a problem of some first-wave 'post-modern' art (the art which formed the background against which Moore produced his late work) that it was so often out to self-consciously shock and bamboozle its audiences. At times, one gains the impression that things could have been done in a variety of other ways, while still in essence 'achieving the same effect'. Over and over again, the trite point is made that all of our values and quality judgements ultimately rest on a foundation of contingency. On the one hand, such a non-committal approach can seem playful and amusing, but it may also gradually lead to a cynical and nihilistic attitude to the things which give meaning to our own lives and that of others.

Moore seems to avoid this pitfall by going a step further, quietly insisting that the post-modern impulse for "de-structuring" does *not* need to be tantamount to abandonment, because, to speak from a Buddhist point of view, *"the realization of 'dependent origination' in practice is not a rejection of what has thus originated, but rather a reorientation of one's relation to it."* (Wright 2000: 136, emphasis added) To Moore, getting the image exactly right (for example in terms of composition and printing) is also an ethical imperative, because in a universe in which each thing is interpenetrated by every other, specific things and specific acts become supremely important:

> Each item is made possible by, and reflects, every other, for they all condition it in one way or another. Nothing can exist by itself, but makes its own contribution to the whole. Thus the [Avatamsaka] Sutra says, 'Every living being and every minute thing is significant, since even the tiniest thing contains the whole mystery.' (Harvey 2000: 153)

If one thing matters, everything matters: If we agree that caring about the world is a good thing, we might as well start caring immediately, and start with what is closest at hand. The

'commonplace' is not to be rejected lightly; it has to be the starting point for any serious engagement with reality. Photographs link us to the 'other' - they are not pure information, they carry emotional investments as well. The activity of photography can lead us to question the criteria by which we include and exclude, by which we value things or dismiss them. Photography therefore seems an ideal starting point from which to begin to think about the way the self relates to the world.

4.2. Principles of the traditional Daoist and Zen Arts applied to Moore's Work

In order to better appreciate the qualities which perhaps set Moore's work apart from that of his Western contemporaries, I have found it helpful to consider some of the aesthetic principles which have been formulated in the context of Chinese and Japanese Art over the centuries: *Wabi, Sabi, Yûgen, Mono no aware, Kire-tzusuki* and *Blandness*. This is not to say that Moore's work is 'oriental'; it clearly grows out of its own European and more specifically English context.

The qualities in Moore's work which it is my aim to articulate more clearly, do not seem to belong exclusively to any artistic tradition, East or West. They are not even a question of 'style', but a reflection of something more fundamental, overflowing its particular expressions in various cultural and historical settings. Although it has the tendency to remain hidden, it is not an 'optional extra' or 'theme' which art can either address or not address. Neither is it something which is only found in works of art - it is latent everywhere if we care to look for it.

The reason I am taking the following detour into Chinese and Japanese aesthetic discourses is that the East seems to have a longer tradition of trying to articulate exactly those concerns, with the result that there is now a more differentiated vocabulary available. It would of course be possible to discuss Moore's images using traditionally Western terms such as the 'melancholic' or the 'romantic', but these would not be fit for the task without substantial prior redefinition.

The two most significant aspects of the world-view exemplified by Daoism and Zen are perhaps the co-arising of opposites, and the lack of an ordering principle which is in some way extraneous to or independent from the phenomena of the world. Although the two systems of thought developed in different geographic locations and historical periods, they were also linked at birth, and could be seen as different expressions of the same truth of

fundamental relativity. Accepting the fact that in each historical and geographical context that message needs to be rephrased to remain compatible with current models of understanding, it is probably unhelpful to insist on drawing too clear a line between Daoism and Zen, or to deny oneself from using the vocabulary which has developed elsewhere, for as long as it proves useful to get the point across with sufficient clarity.

In the following, I will introduce the Japanese aesthetic categories of Wabi, Sabi, Yûgen, Mono no aware and Kire-tzusuki, followed by the Chinese notion of the 'bland', and consider the relevance each of these may have for Moore's work. Although artworks said to exhibit these qualities share certain typical characteristics, the difficulty in defining or translating the terms perhaps stems from the fact that they refer to the ability to evoke a certain mood, just as much as any quality to be isolated in the artwork itself. The 'match' with Raymond Moore's photographs is then to a certain degree a matter of intuition, rather than hard-and-fast 'proof'.

Rather than explaining the terms, writers on the subject often simply 'show' what they mean by presenting works of art in which the quality in question is said to be present. This is done not so much with the aim to define the terms, but ultimately to guide one towards a direct, visceral realization of what they point towards but cannot express explicitly - an insight into the emptiness, interconnectedness and uncaused nature of all thing-events.[87]

It is not surprising to find that the boundaries between the various terms used to talk about the Zen arts are not very clearly defined. Wabi, Sabi, Yûgen and many similar terms blend imperceptibly into each other; which term is used depends to some extent on which of the Zen arts is the subject of discussion. The term Wabi (standing for the beauty inherent in what on the surface appears rough, irregular or impoverished) is commonly used to describe prized utensils of the Japanese tea ceremony *Chanoyu*. The term Sabi (denoting a quality of impersonal, tranquil loneliness) is used to describe a certain atmosphere evoked by *Haiku* poems. Yûgen (subtle profundity, or the concealed beauty of the innermost nature of things) is an ideal striven for in *Nô* performance.

4.2.1. Wabi

In his essay on the aesthetic principle of Wabi, Kôshirô Haga acknowledges the difficulty of reducing the term to a single definition. He proposes to view wabi in terms of a three sided-pyramid, offering three different perspectives: Simple/unpretentious, imperfect/irregular and austere/stark. (Kôshirô 1995: 245-250) In describing the first aspect, he quotes the author of the *Zencharoku* ('Zen Tea Record', 1828): "Wabi means lacking things, having things run entirely contrary to our desires, being frustrated in our wishes." However, as Kôshirô points out,

> instead of resenting disappointment or hating poverty and trying desperately to escape from it, *wabi* means to transform material insufficiency so that one discovers in it a world of spiritual freedom unbounded by material things." (Kôshirô 1995: 246)

Consequently,

> *wabi* is a kind of beauty which stores a nobility, richness of spirit, and purity within what may appear to be a rough exterior. In offering an unpretentious appearance to the world, *wabi* does not display the attention that has been paid to the smallest details of things nor the cost and effort that has been lavished on what cannot be seen. (...) It is a beauty, in a word, that detests excess of expression and loves reticence, that hates arrogance and respects the poverty that is humility. (Kôshirô 1995: 247)

The lineage of this aspect of wabi can perhaps be traced back to Chapter 22 of the *Daodejing*, where it is said:

> Those who are not self-promoting are distinguished,
> Those who do not show off shine,
> Those who do not brag have lots to show,
> Those who are not self-important are enduring. (Ames and Hall 2003: 110)

The second, closely related aspect of wabi consists in valuing the less-than-perfect, mildly eccentric and incomplete. The reasoning behind this is that when something is already fully realized or 'perfect', only decline remains possible. Leaving something unfinished or incomplete on the other hand gives a sense of hidden potential, implicating the viewer in the work of art. "Plenitude is all the greater for its refusal to show itself." (Jullien 2004: 51) For example, Hisamatsu Shin'ichi praises a Korean[88] teabowl for its asymmetry and irregular texture, discovering in it

> the resonance of something inexhaustible; the more one looks at it, the richer it seems to become. Each time it is seen, one discovers another of its aspects. There is no way one could ever grow tired of it (...) one feels in it a sense of liberation, of unconventionality and amusement, an uncommon detachment, which could never be duplicated in a symmetrically correct, smoothly textured teabowl." (Hisamatsu 1971: 93)

Fig. 85: A yellow seto ware teabowl. The quotation above describes a different piece, although both are expressive of the wabi quality. (Hisamatsu 1971: 300)

A similar thought is expressed in section 82 of Kenkô's *Tsuretzuregusa* ('Essays in Idleness'):

> In everything, no matter what it may be, uniformity is undesirable. Leaving something incomplete makes it interesting, and gives one the feeling that there is room for growth. Someone once told me 'Even when building the Imperial palace, they always leave one place unfinished.' (...) People often say that a set of books looks ugly if all volumes are in the same format, but I was impressed to hear the Abbot Kôyû say, 'it is typical of the unintelligent man to insist on assembling complete sets of everything. Imperfect sets are better.' (quoted in Keene 1995: 32)

Items showing signs of wear and tear are particularly valued for their wabi, and instances where things have been mended or patched over only add to their interest. In Japan this can be taken to extremes, for example when a valuable broken teabowl is restored using gold to highlight rather than hide the cracks. (Parkes 1995: 93) It seems to me that the attraction of this quality is well understood elsewhere in the world. The widespread use of 'stonewashed' and otherwise 'distressed' fabrics in contemporary fashion is an example; although this is of course a rather affected and stylized imitation of the real thing, it nevertheless references a 'lived-in' quality as something desirable.

The third way in which to understand *wabi*, according to Kôshirô, is as a "tranquil, austere beauty, the cool stark beauty of original non-being..." (Kôshirô 1995: 249) This quality can perhaps be perceived in the following two poems by Fujiwara no Teika and Fujiwara no Ietaka respectively:

> Looking about
> Neither flowers
> Nor scarlet leaves,
> A bayside reed hovel
> In the autumn dusk.

To those who wait
Only for flowers
Show them a spring
Of grass amid the snow
In a mountain village.

Kôshirô comments on the second poem:

> We can imagine a mountain village in the depths of winter (...). It is a lonely, cold, and desolate world, a world that is even more deeply steeped in the emptiness of non-being than that of 'a bayside reed hovel in the autumn dusk'. At first glance this may seem like a cold, withered world at the very extremity of *yin*. It is not, of course, simply a world of death (...). [The grass sprouting through the snow shows that there is] the merest tinge of *yang* at the extremity of *yin*. (Kôshirô 1995: 250)

On the surface, *wabi* appears

> impoverished, cold, and withered. At the same time, internally, it has a beauty which brims with vitality. While it may appear to be the faded beauty of the passive recluse, or the remnant beauty of old age, it has within it the beauty of non-being, latent with unlimited energy and change. (Kôshirô 1995: 250)

It seems to me that there is an intriguing correspondence between the mood identified here by Kôshirô and certain images by Moore. Even the subject matter of the two poems would not be out of place in Moore's photographs, where there are many instances of improvised dwelling places near the sea, seen in failing light - a caravan at Allonby and a fisherman's shed in Kintyre come to mind. (RMC 0195, 0208) Remote outposts of civilisation often feature - such as the last B&B before the wilderness in Eire - and a field in the depth of winter was certainly something Moore could relate to. (RMC 0103, 0236)

The wabi aesthetic has strong ties with a Buddhist worldview and ethics. Many other belief systems also treat material riches and lack of humility as obstacles to spiritual progress, but there are differences. The asceticism in some strands of Christianity for example tends to be based on treating the material and the bodily as mere distractions on the way to personal salvation, to be disdained in order to win the 'higher prize' of paradise. The wabi aesthetic, on the other hand, "does not imply asceticism but rather moderation". (Parkes 2005 [www])
Parkes quotes from the *Zencharoku*:

> *Wabi* means that even in straitened circumstances no thought of hardship arises. Even amid insufficiency, one is moved by no feeling of want. Even when faced with failure, one does not brood over injustice. (Parkes 2005 [www])

The point is not to glorify hardship in contrast to opulence, but to learn to appreciate the potential and the subtle beauty of what on the surface may *seem* impoverished and contrary to one's wishes. The 'four noble truths' of Buddhism teach that the root cause of all suffering is

'desire' or 'grasping', trying to impose one's ideas of perfection onto a reality which is inherently ungraspable and in constant change.

> Most forms of Buddhism view existence being characterized by *duhkha*, frustration or unsatisfactoriness, *anitya*, impermanence, and *anatman*, which refers to the idea that nothing possesses an intrinsic 'selfness'. In the Buddhist view, it is the failure or refusal to acknowledge that existence is transitory through and through that gives rise to frustration. If existence is a continual process of 'arising and passing away', then the idea that there are enduring, self-identical things - including human egos or selves - may be shown to be an illusion, a fabrication to mask the radically ephemeral nature of existence. (Parkes 1995: 84)

By overcoming the tendency of the mind to desire some outcomes while disdaining certain others, the realization is reached that: "The distasteful, this too is tasteful" (Kôshirô 1995: 274)[89] Works of Zen art, including Moore's photographs, perhaps have it as their goal to facilitate such an attitude of confident acceptance towards the given. In order to attain this 'realistic', unclouded view of reality, the material and phenomenal aspects of the world are not obstacles to be overcome, but need to be savoured in all their subtlety. Francis Cook observes that the Buddhist vision of reality should not be thought of as 'mystic' in a narrow sense. In his study of *Hua Yen* Buddhism,[90] he writes

> If the mystic effort lifts the individual above the world of cause and effect to a vision of things unearthly and beyond change, with a corollary rejection of the world as completely deficient, then Hua-yen is not at all mystical in its apprehension of the world of identity and interdependence. It is true (...) that this vision is apprehended only by those who have transcended *themselves*, but such a self-transcendence does not involve a transcendence of the world itself. On the contrary, the effort of self-transcendence, by which egotism, pride, and delusion are destroyed, is accompanied by a parallel immersion even more deeply than before into the concrete world of things. Rather than banish things as unworthy, such a vision reinstates the common and ordinary (as well as the 'horrible' and 'disgusting') to a position of ultimate value. (Cook 1977: 88)

4.2.2. Sabi

The aesthetic category of *sabi* is often associated with the *haiku* poetry of Matsuo Bashô (1644-1694) and the poets which succeeded him, although is also used in connection with the Japanese art of tea ceremony and with Zen gardening (Suzuki 1973: 355) Several aspects of meaning cluster around the term sabi and the words etymologically related to it, and there are obvious overlaps with the term wabi discussed above. Parkes mentions the verb *sabireru* "to become desolate", the adjective *sabishi* "solitary, lonely", and a homophone of sabi meaning "rust". (Parkes 2005 [www]) Because of this latter association, sabi can also refer to "something that has aged well, (...) and has acquired a patina that makes it beautiful." (ibid.) The quality of 'solitariness' generally predominates when the quality of sabi is found in poetry. Basho uses the word *sabishi* as the opening of the following Haiku:

Loneliness -
Standing amid the blossoms,
A cypress tree. (Ueda 1995: 154)

According to Parkes, this poem "typifies *sabi(shi)* in conveying an atmosphere of solitude or loneliness that undercuts (as is usual in Japanese poetry) the distinction between subjective and objective" (Parkes 2005 www) The ancient cypress tree jars with the lively profusion of the blossoms around it, and creates a mood of tranquillity and solitude. But this atmosphere does not describe the "personal emotion" of someone looking at the scene. Rather, the poem makes reference to "an impersonal atmosphere, a mood created by a natural landscape." (Ueda 1995: 154) As usual in the genre of haiku, the subject matter is presented without comment, using only a minimum of words. There is no overtly 'poetic' sentiment and there are no linguistic flourishes. The loneliness is an unemotional and calm one, of a quality quite different from that to be found e.g. in Western Romantic painting. (To give an example, Caspar David Friedrich's painting 'The Wanderer Above the Sea of Clouds' invites us to imagine ourselves as occupying the place of the lonely figure in the foreground, the sad remoteness of the landscape merely serving as a metaphor for the isolation of the long-suffering romantic individual). The toned-down solitude of sabi is more closely related to "loneliness in the sense of Buddhist detachment, of seeing all things as happening 'by themselves' in miraculous spontaneity." (Watts 1962: 205)

In a haiku the moment of perception, too, is conceived as part of the continuum of the world-process. Perhaps this may be illustrated with the following haikus by Bashô, given here in very literal translations of the type favoured by Günter Wohlfart.

Old pond -
Frog jumps in
Water's sound. (based on Wohlfart 2000a: 149)

The stillness -
Seeping into rock
Cicada's screech. (based on Wohlfart 2000a: 154)

One indication that the two haikus do not assume an outside observer is that the usual logic of cause and effect is suspended by the poems' grammatical ambiguity (cause and effect only make sense to someone standing apart from what is happening). The Japanese original in both cases includes a 'cutting word' (*kireji*) at the end of the first line, represented in the translations by a dash. This interrupts the linear flow of the language, opening up several ways in which the poems can be understood. In the case of the first haiku, the sound of the

water could either be caused by the frog jumping into the pond, or the frog could be 'jumping into the sound of water', in an undivided moment rather than a sequence of separate events.

If read on a metaphorical level, the second haiku may either refer to a silence so profound that it permeates even the rock, or on the other hand it may be the screech of the cicada which is 'drilling itself' into the rock, destroying the stillness that surrounds it. However, as Wohlfart points out, this semantic instability also reminds us that stillness and noise fundamentally interpenetrate and engender each other (Wohlfart 2000a: 160ff). In a third reading, we may be reminded of the actual experience of hearing a cicada's cry on a hot summer's day. The sound of the insect's continuous chirping seems strangely delocalized, and of an all-pervasive, piercing quality. From time to time it stops and we are faced with the silence which frames it. We may be uncertain if we are still hearing something, or whether our ears are merely resounding with the memory of the sound. When the chirping recommences, our ears perhaps retain the silence underneath it. Between the lines of the haiku we learn to hear what could be called 'silence-noise'. Although the previously mentioned interpretations (the silence as "stone-drill" / the cicada's sound as "stone drill") function on a metaphorical level, this final point is made 'outside' metaphorical language, by wordless pointing to the 'thing in itself'. "As each aspect is joined up with each other, it is finally joined up with itself." Each thing (silence/rock/cicada's chirping) finally becomes a "Metaphor for itself" (Wohlfart 2000a: 166, 167)

> By a process of 'immanent trans-substantiation', so to speak, silence is turned into silence, rock into rock. Each thing is realized in its unique self-so-ness, its 'haeccitas'... What is at stake is nothing but that which is directly in front of us - as an other. (...) The *Haiku* does not 'represent' an 'other' to which the metaphor might transport us. (It) does not speak about things, but *on behalf* of things, so that they may speak for themselves. (...) The search for a meaning which might be found elsewhere is frustrated, instead it leads back to the thing in itself. (...) To the extent that the *haiku* is auto-metaphorical, it is a-metaphorical, a-poetical and ultimately a-verbal.[91]. (Wohlfart 2000a: 167, 170 trans. auct.)

It seems plausible to draw a whole number of analogies between what has been said about haikus and Moore's late images. Faced with Moore's images, one is never quite certain whether they are dealing in sober fact or in subjective moments of experience. Like in a haiku, the distinction between objective and subjective is destabilised and ultimately obliterated. Raymond Moore's images also operate in a similarly restrained fashion; at their most evocative, Moore's images avoid 'poetical' flourish, and appear to be built out of raw fact like a dry stone wall.

Alan Watts' description of the successful haiku also holds true for Moore's images: "(A) good haiku", he writes,

> is a pebble thrown into the pool of the listener's mind, evoking associations out of the richness of his own memory. It invites the listener to participate instead of leaving him dumb with admiration while the poet shows off. (Watts 1962: 202)

There is an infinite number of possible ways through a Raymond Moore photograph, rather than a single preferred reading determined by the author or by the presumed self-evidence of the subject matter. "(E)very reception of a work of art is both an interpretation and a performance of it", and "every work of art (...) is effectively open to a virtually unlimited range of possible readings, each of which causes the work to acquire new vitality." (Eco 1989: 4, 21) While this is true for works of art generally, it is made explicit in "open works" such as Moore's late photographs. "Open works tend to be evocative, suggestive, ambiguous, and indeterminate as to meaning and interpretation." (Danvers 2006: 133)

In the haiku above, the elements which make up the whole also relate to each other in more than one way, creating a kind of holographic image without a single preferred reading. Not only is it possible to read a haiku repeatedly, taking different 'routes' through it each time, but (thanks to its characteristic brevity), it can also be savoured in a 'flash', in a moment of perception which is perhaps more integrative than linear. As one of Bashô's students pointed out, a successful haiku should evince the quality of "reverberation": "As soon as the first stanza is hit, the second stanza reverberates from it in unison." (Zushi Rogan quoted in Ueda 1995: 164) This too seems analogous to Moore's best images, in which the various elements often seem to refer and relate to each other in multiple ways. Each part reverberates with each other part, as well as with the composite whole.

The creation of a haiku may be said to involve a perceptual and an expressive stage. Ideally, only a minimal space separates the two aspects; in an instant, a brief moment of perception is transferred into the form of the poem. (see Ueda 1995: 161) Moore's approach to photography is based on a similar premise; perception and expression are almost made to coincide. Any 'depth' the resulting photograph may have is the result of a previous honing of the photographer's perception.[92] It is always possible to practice and prepare oneself for the next image, but one can never go back to correct an image which has already been taken.

It seems to me that sabi, the atmosphere of impersonal loneliness, describes the mood of Moore's late images in an unusually appropriate way. Perhaps a link exists between sabi and

the concept of 'spirit of place', which through his contact with the Neo Romantic tradition became a crucial concern for Moore. Paul Nash took photographs of gnarled tree trunks, which to him were not only trees, but also 'personages' or 'monsters': "I turned to the landscape not for the landscape's sake but for the 'things behind', the dweller in the innermost: whose light shines thro' sometimes." (Nash quoted in Yorke 2001: 36) Similarly, Moore's early images often have a single natural object as their subject matter, which through tight cropping and dark printing seems to be transformed into something altogether more uncanny. The intent is made explicit in the quaintly pagan titles Moore adopts for some of his early images (titles such as *Temple Rock* or *Enigma*). Although meaning often remains hidden, it is nevertheless presupposed. Moore is playing a game of hide and seek, deliberately obfuscating things and perplexing the viewer. Predictably, it is a game of which one quickly grows tired.

The photographs Moore produces from the mid-seventies onwards evoke a much more mellow and impersonal atmosphere, although they undeniably build on the concerns of his earlier work. The transition is by no means clear-cut, but the tendency is clear. From an often rather contrived nature mysticism, Moore moves towards something more elusive. In his late work, Moore seems to conceive of the 'spirit of place' less in terms of a personified entity hiding behind appearances, but as a spiritual dimension in some way interpenetrating the material universe in all its subtle aspects.

If there is still a lingering sense of sadness in the later pictures, it is of the kind alluded to by the term *sabi*. In an interview shortly before his death, Moore tried to put into words what mattered to him about his late images:

> ...it isn't by any means purely formal; there is atmosphere, there is overtone - the end of the day, the slightly, oh, I don't know...*sad remoteness*, which is so much of (...), it seems to me, life today. (Moore 1996: 16, emphasis added)

Of course such an utterance could be understood in terms of the larger historical situation in which Moore's work is rooted: The two World Wars, the sense of doom hanging over cold-war Britain, as well as the growing social estrangement under Thatcher.[93] Alternatively, it could be read as casting light on Moore's individual temperament: Ian Jeffrey has suggested that we might view Moore in the tradition of the 'Melancholic Artist', stretching back to Dürer. However, it seems to me that there is no need to draw a firm line. Our individual characters are the result of our circumstances in the *widest* possible sense - having been shaped by the whole history of the universe up to that point. Those circumstances in turn are

perceived (and shaped) by us. It perhaps appropriate to read the 'sadness' of Moore's photographs in a Buddhist sense, as the subtle 'phantom pain' which remains after the limited and temporary self has been seen through as illusory.

4.2.3. Yûgen and Mono No Aware

Closely related to sabi is the term *yûgen*[94], which may be translated as "mystery and depth". (Kôshirô 1995: 245) Yûgen stands for a quality striven for in Japanese *Nô* theatre, when a performer 'identifies' completely with the person or object he is imitating. In the words of the great Nô actor and theorizer Zeami Motokiyo (1363-1443), an actor should attempt to "grow into the object", dissolving his own self so that the qualities inherent in the object might manifest themselves naturally. (Ueda 1995: 179) In the context of haiku writing, Bashô gave the following advice to poets following in his footsteps: "From the pine tree / learn of the pine tree, / and from the bamboo / of the bamboo." (Heisig 2001: 226). As Heisig points out, "From the ordinary standpoint of substantial being, this can only make sense as a metaphor for 'observing closely' or 'studying objectively.'" (ibid.) According to the philosopher Nishitani Keiji, Bashô's intent is different, however:

> He invites us to betake ourselves to the dimension where things become manifest in their suchness, to attune ourselves to the selfness of the bamboo, (...) making an effort to stand essentially in the same mode of being as the thing one wishes to learn about. It is on the field of emptiness that this becomes possible. (Nishitani 1991: 93, quoted in Heisig 2001: 226)

Zeami and Bashô have in mind an identification based not so much on psychological empathy or 'close observation', but on an effort to inhabit the same ground of being (in *sunyata* or 'voidness') as the objects to be represented.[95] This necessitates an emptying of the self, as well as a detachment from the object one is trying to imitate or portray; an ideal expressed in the Zen expression of "seeing one's original face before one's parents were born." (Kôshirô 1995: 260) According to Parkes, yûgen

> connotes 'what lies beneath the surface', the subtle as opposed to the obvious. The original meaning of the word is 'obscure and dark', but it also came to refer to special kind of beauty that is only partly revealed, that is elusive yet full of meaning and tinged with a wistful sadness. (Parkes 1995a: 94)

While *yû* means "deep, dim or difficult to see", *gen* originally stood for "the dark, profound, tranquil color of the universe", evoking to the Daoist concept of cosmic truth. (Ueda 1995: 182)

> If yûgen contains cosmic truth underneath, it must necessarily have pessimistic implications, for the truth of the universe always points towards the sad destiny of man. When man is set against the great cosmic power, the vision is always a sad, melancholy one... (ibid.)

The phrase *Mono no aware* may be translated as "The pathos of things", "the suffering of things" or "a deep feeling over things". (Hume 1995: 346) A more informal translation is "the 'ahness' of things." (ibid.)

> Mono no aware might be said to represent a deep sensitivity to things, an ability to grasp the movements, the possibilities, the limitations of life in the context of a single incident, sometimes of a trifling nature. (...) The term suggests an anguish that takes on beauty as a sensitivity to the finest - the saddest - beauties. (ibid.)

Moore himself felt that the word "poignancy" best described the quality he was after. (Moore 1996: 41)

4.2.4. Kire-Tsuzuki

An aesthetic category in Japanese art which seems particularly relevant to photography as conceived by Moore is that that of *kire* ('cut') or "*kire-tsuzuki* - 'cut-continuum'" (See Parkes 2005 [www] and Golinski 2000: 47) Parkes mentions the "highly stylized gait of the actors in the Nô drama" as an example for *kire-tsuzuki*. (Parkes 2005 [www]: 7)

> The actor slides the foot along the floor with the toes raised, and then 'cuts' off the movement by quickly lowering the toes to the floor - and beginning at that precise moment the sliding movement along the floor with the other foot. This stylization of the natural human walk draws attention to the episodic nature of life, which is also reflected in the pause between every exhalation of air from the lungs and the next inhalation. (ibid.)

Parkes also makes a link to the exercise of 'watching the breath' in Zen meditation. Among other things, this exercise leads to the realization that the pause which separates exhalation and inhalation is of a different quality - resembling a 'cut' - from the one which separates inhalation and exhalation. "This reflects the possibility of life's being cut off at any moment: the one exhalation that isn't followed by an inhalation, known as 'breathing one's last.' " (ibid.)

This corresponds in some ways to the activity of taking photographs with an SLR camera, which could be characterized as both a series of punctuated events *and* a coherent 'flow.' Arches of intense concentration and anticipation discharge themselves in brief moments of mental 'blankness' as the shutter is released, only to continue on the other side of the swinging mirror. It might be revealing to study the way in which the breathing patterns of photographers coincide with the alternation between framing and exposure.

Taking photographs may seem to be the antithesis to the renunciation of greed and attachment encouraged by Buddhism. Is not the drive behind picture taking often the impulse to 'own' the things of the world, to pickle and preserve life's transient moments? While this may be true on the surface, by concentrating on what is *actually* happening when we photograph (or look at a photograph) the self-defeating futility of that impulse becomes very clear. The situation is similar as with breathing: Although each inhalation is a manifestation of our will to live and the urge to 'maintain our selves', focusing closely on the activity of breathing undermines the distinction between self and world, life and death, voluntary and involuntary action. Pressing the shutter results in no gain and provides no closure, although we constantly anticipate that it will. While straining to wrench a picture from the world, we lose our self to it entirely. A 'thing' in a photograph is not preserved at all, but is remade each time we look at it.

Moore's work seems to show an unusual awareness of the "episodic nature of life", the way in which situations and moments of perception repeat themselves, but are also never quite the same. One of the reasons Moore gave up painting in favour of photography was because he preferred the "severe disciplines of the camera", the fact that photography forced him to start from scratch with every single image, to the gradual process of painting, which allows for multiple corrections. (Moore 1981b: 23) Unlike in painting, in photography it is clear from the beginning that "(y)ou can't have perfection or completion" (ibid.) Therefore, "a relationship between numbers of photographs is called for - like words or phrases in a poem." (Moore 1968a: 7) Although the moments recorded in Moore's photographs were all seen individually by him, they also form a coherent body of work. What Ian Jeffrey says about Manuel Alvarez Bravo also holds true for Moore: "[His] is less an art of separable masterworks than an ensemble in which image casts light on image." (Jeffrey 1981a: 219) There is no need to draw the line there: Moore's images cast light on works by other artists, and on lucid moments in our everyday lives.

Another Japanese art form which is said to express kire-tsuzuki is landscape gardening, especially in the *karesansui* style. (See: Berthier 2000, Parkes 2005 [www], Golinski 2000) Karesansui literally means 'withered landscape'; the epitome of the style is considered to be the famous stone garden at *Ryôan-ji* in Kyoto, with its fifteen rocks and raked white gravel

> At Ryôan-ji the rock garden is cut off from the outside by a splendid wall that is nevertheless low enough to permit a view of the natural surroundings. This cut, which is in a way doubled by the angled roof that runs along the top of the wall and seems to cut it off, is most evident in the contrast between movement and stillness. Above and beyond the wall there is nature in

movement: branches wave and sway, clouds float by, and the occasional bird flies past. But unless rain or snow is falling, or a stray leaf is blown across, the only movement visible within the garden is shadowed or illusory, as the sun or moon cast moving shadows of tree branches on the motionless gravel. (Parkes 2005 [www]: 8)

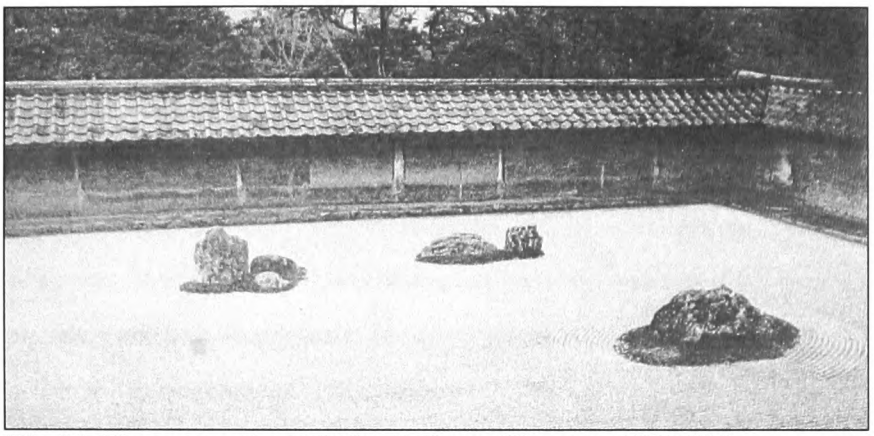

Fig. 86: The stone garden at Ryôan-ji, Kyoto (Hisamatsu 1971: 286)

In Raymond Moore's images there are countless instances of such "low walls" and other semi-permeable boundaries, which separate two areas while at the same time putting them in communication with each other. At Ryôan-ji, "(t)he wall articulates the barrier between the human and the natural, while getting rid of it in the same instance." (Golinski 2000: 47 trans. auct.)

> The cut-continuum is not limited to a purely external joining of heterogeneous things. The excluded, growing nature is seeping into the interior of the artificially created space. In turn, the rectangular space is opening itself to the natural world entirely. *Kire-tsuzuki* means a structure in which the opposites permeate their relative other to the very core, while at the same time standing in full contrast to each other. (ibid., trans. auct.)

Jeff Humphries points out a subtle difference between what the majority of Western art is trying to accomplish, and the goal of the traditional Chinese and Japanese arts. Western art in general has tended to "embrace (...) imitation of nature as something essentially other - assuming the alienation of man from nature." (Humphries 1999: 6) Traditional Japanese arts such as landscape gardening on the other hand are starting out by "assuming man and his art as indistinguishable from nature." Therefore, they seek to achieve "not a copy of the natural world by artificial means (words or paint), but an experience of oneness with nature." (ibid. 7) Although this oneness is close at hand - where else could it be - it does not allow for direct representation and remains ultimately ineffable. Therefore, the goal of art forms such as karesansui is *to remind* the viewer of this oneness rather than to represent it. (see ibid. 6)

The 'withered landscape' within the enclosure at Ryôan-ji is intended to *remind* us of the nature which surrounds (as well as permeates) it. That is, to point wordlessly towards nature

in its 'suchness,' nature as it presents itself to the senses directly. While French garden design has tended to unashamedly impose human order onto nature, British landscape gardeners have aimed to represent *a concept* of wild, romantic nature in their grounds. The Japanese approach on the other hand makes the point that when we open our eyes, there is nothing to impose upon, nothing to represent, and no one to do the imposing or representing.

Moore's approach demonstrates that photography can function in ways very similar to karesansui, if it stays clear of the two tendencies of a) illustrating concepts and b) foregrounding authorship (traditionally exemplified by the two realms of 'documentary' and 'art' photography). By desisting from both, Moore renders transparent the illusion that either 'self' and 'objects' have independent self-existence.

In the case of the rock garden, "its being cut off from the surrounding nature has the effect of drying up its organic life, which then no longer decays in the usual manner." (Parkes 2005: 8) It is only thanks to this contrast that nature outside the boundaries of the garden becomes visible in its vitality and changeability. In a further step, the apparent artifice and rigid inertness of the garden itself is undermined, as one becomes aware that even the rocks themselves are subject to transformation. What is more, it becomes clear that the initial effect was also achieved by using 'natural' means and materials.

In analogy, it is possible to view photography as an instance of human intervention which is conveyed entirely by means of contingent natural process. In photography, a new world is created "related to the world of everyday visual contact but quite apart from it." (Moore 1981a: 9) An alternate reality is born, but the umbilical cord is not cut.

A third art form which is said to be expressive of *kire-tsuzuki* is that of *ikebana* or 'arranged flowers.' Works of ikebana are made from live plant material, which is cut and presented in a crude earthen vessel or basket, hung on a wall or stood in a niche called *tokonoma* within the setting of a Zen tea room. (see Hisamatsu: 1971: 76-82) In an insightful essay on the subject, Nishitani observes how plants ordinarily, by growing and being rooted in the ground, seem to "deny time while in the midst of it". (Nishitani 1995: 24) After a plant has been cut for *ikebana*, it is exhibited and will remain in limbo for a few days, "poised in death." While temporality is a fundamental aspect of natural phenomena such as plants and human beings, the plant, while growing "goes against and conceals that essence. On the other hand, the

flower with its roots cut off has, in one stroke, returned to its original, essential fate in time." (ibid.: 25) Through the simple intervention of cutting it,

> the flower is thus made to stand poised in its hidden essence, to reveal that essence. From the perspective of their fundamental nature, all things in the world are rootless blades of grass. Such grass, however, having put roots down into the ground, itself hides its fundamental rootlessness. (ibid.)

Nishitani speculates that art may belong to either of the following two categories:

> One is an art directly in life, and the other is an art alive in death. In other words, one kind of art seeks eternity by denying temporality, and the other tries to unveil eternity by being thoroughly temporal. (ibid.: 26)

It is true that the driving force behind much photography seems to be the wish to 'deny temporality'. However, it is also true that from the moment a photograph is taken, it condemns its subject matter to death, 'cutting it from its root' by ripping it out of the stream of time. Faced with Moore's severely underdetermined photographs, we become aware that photography is in actual fact unable to preserve anything. In the absence of an explanatory framework, all a photograph leaves us with are the empty surfaces or shells of things that once may have existed. The photograph is a lifeless piece of matter, any meaning we find has to be actively remade in the "ever-present now." (Moore 1968a: 7) Perhaps it could be said that a photograph reverses the metaphor of ikebana, constituting 'inanimate matter poised in life.'

> Reality in itself is neither permanent nor impermanent; it cannot be categorized. But when one tries to hold on to it, change is everywhere apparent, since, like one's shadow, the faster one pursues it, the faster it flees... (Watts 1962: 66,67)

4.2.5. 'Growing' Photographs

Interesting analogies can be seen to exist between the approach to photography pursued by Moore, and the Zen arts of gardening. In this context, it may be interesting to briefly consider the practice known as *Bonsai*, which consists in growing miniature trees in shallow containers. *Bonsai* originated in China, spread to Japan in the eleventh century, and is today becoming increasingly popular in the West. *Bonsai* Trees are either grown from seeds or sampled in the wild, with an eye for their expressive qualities. Their growth is restricted and controlled with the help of a wide range of special cultivation techniques. *Bonsai* is often portrayed by superficial observers as an inconsiderate imposition of human design onto nature, implying that the tree is being forced to behave in 'unnatural' ways. In fact, the shape of the tree is worked out through a process of intense dialogue between the tree and its cultivator, "a mutual giving and receiving" in the words of an enthusiast. (Busch 1993: 9) Although the grower may have an initial plan in mind, this can only be realized with the

cooperation of the tree. After the grower's original manipulation, the tree may or may not react as anticipated - if not, a compromise has to be entered into. The art of *bonsai* produces no "artwork" which can be clearly delimited - instead of a final product there is a continuing process which, although it also incorporates the grower, has no author as such.

The attitude required from the grower is different from mere *laissez faire,* which would mean not caring how the tree turns out, or leaving things to chance. Instead, long years of practice and great attention to detail lead the bonsai grower to a state where he or she is able to act in accordance with the Daoist ideal of *wu wei*; 'doing by non-doing' or "doing things non-coercively". (Ames and Hall 2003: 82). The *bonsai* grower then becomes highly aware of the specific needs of his or her trees, and is able to 'feel' the way in which they will respond - tree and grower operate as an organic whole. The grower is not in a position of dominance, but merely acts as a facilitator through whom things express themselves spontaneously.

> The Zen gardener has no mind to impose his own intention on natural forms, but is careful rather to follow the 'intentionless intention' of the forms themselves, even though this involves the utmost care and skill. In fact the gardener never ceases to prune, clip, weed, and train his plants, but he does so in the spirit of being part of the garden himself rather than a directing agency standing outside. He is not interfering with nature because he is nature, and he cultivates as if not cultivating. (Watts 1962: 213)

The result is "at once highly artificial and extremely natural" (ibid.) Framing a photograph as envisaged by Moore is an activity with many similarities. Depending on the perspective from which one wishes to see it, the photographer it is either an active, or a purely reactive element in the process. Pointing the camera in various ways, manipulating its settings and moving around with it, the photographer works out the image in the viewfinder. Years of experience allow him or her to anticipate intuitively how the structure of the image will respond to his or her actions. Perhaps there is an initial idea of how the image should look, but only trial and error will show whether the objects in front of the camera will oblige, whether it is possible to 'grow' such an image from them. When looking through a camera, the world always already fills the viewfinder, so that the structure of the image is not created on a blank canvas but rather has to be spun or drawn out like a string from the potential inherent in the situation.

It is not clear where 'the situation' has its boundaries either. It not only includes all the objects which surround the photographer, but also for example the pictorial conventions internalized by the photographer, and the presence in the background of the society which put such an exceedingly unlikely thing as a 'camera' in his or her hands. There can evidently be no question of the photographer as an independent 'creator' of his or her work - photography

is only ever a possibility on the infinite web of relations on which photographers already find themselves when they pick up a camera. Once this is acknowledged, it becomes clear that a humble attitude is most appropriate towards one's own work as a photographer.

"(I)nstead of saying 'An observer looks at an object', we can more appropriately say, 'Observation is going on, in an undivided movement involving those abstractions customarily called 'the human being' and 'the object he is looking at'." (Bohm: 1980: 37) Seen from a certain perspective, nature is drawing its own picture, without the intervention of the photographer. Who or what is aiming the camera? Where is the entity located which decides to press the shutter? "Photography challenges one's sense of oneself." (Moore 1981b: 23)

Rudolf Arnheim observes that most of the time, artworks are made from relatively amorphous matter, "submissive" to being shaped and rearranged through external force: Paint, wood or stone for example. (Arnheim 1968: 197) "Neither can a work of art be grown, nor does the artist often use highly organized materials such as crystals or plants." (ibid.) As exceptions to this general rule, Arnheim allows the activities of dancers and actors, as well as "to some extent photography, which uses the direct registration of physical objects". Perhaps it is exactly for this reason that dance, performance and photography are so often "suspected of being hybrids of art and nature". (ibid.) Another way of looking at it is that such instances merely serve to show how artificial the separation between art and nature was in the first place.

It is worth remembering that the 'art' of photography does not begin or end with the moment of exposure. The preparation of photographic emulsion (even though it now takes place in a highly controlled environment and on an industrial scale) involves intensive interaction between human technology and nature. Light-sensitive silver-halide molecules of the right size and shape are not simply 'made', but can only be cajoled into growing by careful attention to their every need. The gelatin solution in which they are suspended has to be delicately heated and reheated, during a long procedure called 'ripening'. After exposure, only a latent image (comparable perhaps to the seed of a plant) is present in the emulsion. In order for the silver-halide molecules to be reduced to elementary (and visible) silver in proportion to their exposure to light, they need to be further 'developed', by careful treatment with a series of chemical solutions. Dilution, temperature and agitation of these solutions all have a bearing on the precise qualities of the final image. Not only does photography

therefore use the "direct registration of physical objects", it also relies on nature's ability to self-organise into highly complex and 'unlikely' structures.

The fact that the art of Bonsai uses "living plant material" as its medium is significant, since it indicates that

> Nature is embraced not only conceptually, but physically. The natural process of plant growth and development becomes completely fused with, indistinguishable from, the artistic expression. No artist, however great, ever achieves mastery of his medium, never perfectly controls it. The Eastern artist, and in spite of himself, by a more tortuous path, the Western artist as well, must not just accept, but embrace the impossibility of autonomy and control, and enter into complicity with contingency, with the slippage innate to any medium, words, paint, or stone, and the slippery evanescence of 'meaning'. (...) | In the West, it has required the heavy flourishes of deconstruction to lead us to the same conclusion: that the essence of art is in such slippage, in the impossibility of control by artist or observer. Form and meaning are always virtual, never static and never complete. This implicitly assumes something that all our Western museums are in business to deny: no art is forever. No cultural artefact, however magnificent or admired, is immortal. (...) Though the [bonsai] tree may live for a thousand years, the bonsai master accepts the eventual mortality of his work, and in so doing he may come to terms with his own. (Humphries 1999: 21, 22)

4.2.6. Form and Emptiness

Although photographs are composed of inanimate matter, compared to most other 'artworks' they are extraordinarily flimsy objects - the image itself is held by a diaphanous layer with hardly any materiality at all. As becomes clear when looking at some of Moore's barely thirty year old photographs, they are prone to fading, and subject to all the mishaps that can befall small sheets of paper.

Humphries mentions that certain Japanese shrines are "routinely rebuilt at regular intervals", in a move which is hard to reconcile with Western conservationist sensibilities. (Humphries 1999: 22)

> (O)n the same site, by the same methods, in an architecturally identical manner, with exactly the same materials, but rebuilt nonetheless, or perhaps 'duplicated' would be a better way of putting it, its lease of temporal existence 'renewed'. The form is the same, but part of the essence of the sacred place is this perpetual renewal, reflecting the cyclical repetitions of nature. (ibid.)

In a similar fashion, the 'being' of a photograph is only loosely connected to its materiality. Much less is lost in the reproduction of a photograph than when a painting is reproduced. (see Benjamin 1935) Two photographic prints made from the same negative would in most circumstances be called 'the same' photograph. 'Form', the particular way in which darker and lighter patches relate to each other, seems to be the determining feature, while the material aspect of the image tends towards irrelevance. In the case of traditional photographs,

materiality is nothing more than a residual trace[96], while in digital photographs it is dispensed with altogether. Perhaps one could say that in the digital photograph, the tendency is taken to its final consequence: the image becomes pure relation, which can be expressed in the language of mathematics.[97]

Looked at from this perspective, the photograph can function as a kind of metaphor for the 'middle way' of Buddhism: It shows existence to be intrinsically relational. The single photograph is defined by the way in which it relates to and differs from other photographs. On the microscopic level, the 'actual' existence of a particular silver molecule is less relevant than its exact relation to adjacent molecules, the way in which it 'belongs' to the picture in which it is embedded. Pixels finally *only* 'relate', but have no physical existence unless actualized in some way.

Perhaps this insight may shed some light on the contentious issue of 'form' in Moore's photographs. Art with a strong emphasis on 'form' is often treated with suspicion, and may be seen as irrelevant, escapist or self-indulgent. From a Marxist (critical realist) point of view for example, such art may seem to fail to consider the harsh realities ('material conditions' and 'power structures') within which it was produced, thereby becoming complicit in perpetuating them. This position hopes that it will be possible to change society for the better by cutting through the illusion, and implicitly expects art to fulfil an educational or propagandist role.

Graham calls the view of art as a source of understanding "aesthetic cognitivism", and contrasts it with "aestheticism" and "expressivism":

> Someone's undertaking a lifetime commitment to art, as a painter, poet, or composer (...) is now to be understood simply as another instance of devotion of time and resources to the old Delphic ideal 'Man, know thyself!' rather than an excessive pursuit of pleasure, an effete absorption with beautiful objects (aestheticism), or an unintelligible wallowing in emotional turbulence (expressivism) (Graham 1997: 46)

In a very particular way, Moore's work too is committed to a better understanding of human existence, a 'cutting through' our illusions.[98] However, the illusions which come under scrutiny in his work are of a different order from those addressed by more obviously socially engaged photographers. The conclusions which may have to be drawn from Moore's work are unsettling to our common-sense view of how the world functions at a more fundamental level. 'Form' in Moore's images is not optional extra or frivolous decoration. Instead, form is shown as something all-pervasive and fundamental, in the sense that it is *all there is*.

It is difficult to put into words what can be seen in Moore's late images, and if one tries to do it, it tends to be trivial and uninteresting. On the other hand, the many 'non-things' of which the images consist *relate* to each other and to the totality of the image in the most unexpected and subtle ways. From the point of view put forward here, form and emptiness are to each other like the two sides of a coin (not opposites, but different, equally valid aspects of the same underlying reality).

'Form' needs to be understood in its widest sense, not as something an image can either have or not have. "A picture is a structure... You can't escape that." (Moore 1996: 16) A photograph always has form, whether the photographer is aware of it or not. In Moore's opinion, certain "political photojournalists" tend to use the blanket accusation of "formalism" in an unthinking way:

> It means that they've got (...) a deplorable understanding of what form is. Without form you wouldn't even be alive. You see my point: the body | is form, the whole of life is form of one sort or another; it's a very important thing. (Moore 1996: 40, 41)

According to Umberto Maturana and Francisco Varela, the one feature common to all living organisms is that they are involved in a constant process of *autopoiesis*, of maintaining their form and structural integrity in defiance of the challenges their environment poses. When an organism no longer succeeds in maintaining its identity, its constituent parts merge with its surroundings and the organism dies. The cell membrane or skin of an organism is what separates it from its environment, and the process of living consists in actively re-creating and upholding that boundary. This viewpoint does not treat the organism as an entity somehow separate from the world, but rather as a kind of 'standing wave', a pattern which is kept intact for a certain amount of time before collapsing again into its surroundings. (Maturana and Varela 1992) Moore embraced a very inclusive and 'evolutionary' definition of form which seems to correspond well with this view: "Form in art changes over the centuries, but it is still form, it is still there. (Moore 1996: 18)

4.2.7. Blandness

It is possible to think of Moore's late images as in many ways underdetermined or 'bland': Although at a casual glance they look like documentary photographs, it is often unclear why they were taken. There is a lack of drama and incident, and Moore's authorial voice tends to be very muted, too. Moore's subject matter lacks obvious drama and motivation: Odd corners of unspectacular coastal towns, bits and bobs congregated in front of the camera for no

apparent reason. What Moore focuses on is neither conventionally picturesque, nor ugly and run down enough to make a distinct social or 'conservationist' statement.

The way in which this subject matter is photographed also is strangely non-committal. There are no close-ups (as there were in the earlier work), but instead everything is taken from a 'reasonable' medium distance. There is often no longer a clear point of focus - as though the photographer's attention was in some way 'all over'. There are no exciting camera angles, but no attempts to clearly lay out everything in front of the viewer either. The images most relevant to my argument steer a middle way between expression of their author's individuality, and the cool and disembodied gaze of a camera.

Ian Jeffrey writes in 1981:

> [Moore's] photographs raise difficulties, quite precise difficulties of spacing and placing: the focus of attention is often doubly obscured, seen obliquely in a veiled reflection - clouds come into a room, houses have a shadowy existence behind dusty glass. (Jeffrey 1981b: 35)

In his early images, Moore shows a stronger tendency towards 'mystification'; by tight cropping or by obliterating shadow detail he deliberately makes his images less easily legible. However, the sense of indistinctness I am trying to define here is of another quality than this; I would even argue that such conscious trickery completely undermines its impact. In those of Moore's late images which seem most intriguing, there is only a vague feeling of semantic instability: The illusion of transparency onto the image's referent is maintained, even as we remain uncertain what we are looking at. "Not the meaning of the sign is ambiguous, but whether there is a sign at all." (Jullien 2002: 139)

Typically, the late work is low in contrast: Black and white are almost non-existent, and instead the images explore the finely nuanced shades of a short segment of the greyscale. Objects generally appear 'flattened' in Moore's images. This is achieved by favouring lighting situations in which the sun is either exactly behind the camera, head-on, or diffused by an overcast sky. Side-lighting, which would help to give definition to the three-dimensional shape of objects is mostly avoided. By flattening them, Moore brings objects closer together with the expanses of empty space which surround them. The relations between 'figure' and 'ground' are finely balanced, with the in-between-spaces given unusual prominence; large areas of monotonous texture have important roles to play. Fine irregularities in texture become apparent because there is so little else to see.

Moore's titling strategy is another factor which contributes to a sense of indistinctness: He usually only gives a rough indication of place and time, the two basic parameters of any photograph (for example: *Flimby, 1983*). Although this seems perfectly straightforward and informative, the places he frequented are often so remote that few people will be able to form strong associations. If Moore had called his images 'untitled', this would have more firmly placed them in an art context. As it is, it remains unclear whether they should be read in terms of topography, art, or perhaps autobiography.

At the time when Moore produced his late work, his choice of medium (35mm) would also have been fairly low key. It was the unquestioned standard for amateurs, the run-of-the-mill medium in which the vast majority of images were taken. Professional or 'serious' photographers tended to use larger formats, especially if they had the nerve to call what they were doing 'art'. Bill Gaskins recalls that when Moore started to teach at Trent in 1975, it almost went without saying that 'artistic' photography was done with a large format view camera. (Interview Gaskins 2006)

Moore settled on what was perhaps the most unmarked or "neutral" medium available at the time: 35mm lacked the preciousness that went with larger formats, while at the same time associations with classic reportage photography would not have been as dominant as they are increasingly becoming today, as popular use of the medium diminishes. Unlike the options of choosing large format photography, or continuing to paint and draw, the medium Moore chose was that which got the job done with a minimum of fuss, while drawing least attention to itself.

From what Moore says in a late unpublished interview, it seems as though it was exactly the 'mediocrity' and 'invisibility' of 35mm which attracted him:

> I'm not very interested in ultra-sharp prints or bad prints; the quality should disappear and you're left with the image. Sometimes ultra-sharp or in detail prints are equally as irritating as blurred or out of focus ones. (Interview by Daly 1985: 4)

It could be argued that black and white was increasingly becoming associated with 'artiness' as time went on, and that Moore's might therefore have wanted to consider switching to colour instead. When asked about this issue by William Bishop shortly before his death, Moore replied at length, perhaps indicating that the issue was of some concern to him. Moore stressed the difficulty of creating colour work that satisfies his high demands for internal formal coherence, and said that feared he would never be able to get colour to "rhythmically

and meaningfully lie within the formal relationship." (Moore 1996: 39) He was concerned that colour, especially if it was "a bit brash, a bit strident", might disrupt or render invisible "the relationship that is present in tone, three dimensional form, space, texture." (ibid.) Moore continues:

> (P)erhaps some of the most successful colour in a way, was the old process, autochrome, which was very muted, in which colour was sort of tied to, resident within the tones of the picture. Never shouted you know. (Moore 1996: 40)

In summary, it could be said that Moore *actively* sought out a quality of unobtrusiveness and restraint in his work.

We are used to seeing 'blandness' or lack of definition as a purely negative quality. The philosopher François Jullien invites us to rethink this prejudice, and in the book *In Praise of Blandness* examines how Chinese culture through the ages has developed a fine appreciation for the bland. Jullien traces the concept back to beginnings in Daoist, Confucian and Buddhist thought, and follows its establishment as an integral feature in Chinese aesthetics as well as ethical discourses. The great advantage of a 'bland' work of art could be said to lie in its ability to reconnect the viewer with the ineffable 'root' of things. Jullien notes that

> No sooner do you identify [the quality of blandness] than it begins to appear at every turn. Blandness, by definition, pays little heed to the borders our various disciplines like to draw among themselves. As the embodiment of neutrality, the bland lies at the point of origin of all things possible and so links them. (...) By taking us to the limits of the perceptible, that place where perceptions assimilate and nullify each other, the bland brings us to experience a world beyond. But this movement does not open up onto another, metaphysical world, cut off from the senses. It simply unfurls and expands this world (the only one): drained of its opacity, returned to its original, virtual state, and opened up - forever - to joy. (Jullien 2004: 23, 25)

The following passage from chapter 41 of the *Daodejing* may be considered a key moment in the definition of the bland: *Da ying xi sheng, da xiang wu xing*, "The greatest sound is ever so faint, the greatest image has no shape." (Ames and Hall 2003: 141)

> Rather than isolating the various aspects of the real, the stages of becoming, and setting them against one another, the Sage understands that the existence of extremes expresses something else, something more fundamental: that everything exists only in process, in its passing from one state to another. From this we understand the importance of qualifying existence in terms of the bland, the only category capable of denoting this state of continuous transition. While flavor establishes opposition and separation, the bland links the various aspects of the real, opening each to the other, putting them all in communication. The bland renders perceptible their shared character and, through this, their primordial nature. Blandness is the colour of the whole, as it appears to the eyes of those who look farthest into the distance; it makes us I experience the world and existence itself beyond the narrow confines of the individual's point of view - in their true dimension. If blandness is the flavor of sagehood - its only possible flavor - this is not because the Sage has grown resigned of disenchanted but because blandness is the most basic and authentic of flavors: that of the 'root' of things. (Jullien 2004: 52, 53)

In the words of Fang Xun: *Chu guan pingdan, jiu shi shen ming:* "At first glance, it is plain and bland, but the longer one looks at it, the more apparent its spiritual dimension" (Jullien 2004: 133)

> The richness of the bland lies in its capacity to offer us an opportunity to transform our gaze into consciousness and go endlessly deeper. Rather than providing immediate gratification of our most superficial tastes, a bland painting beckons our inner being to immerse itself in it ever further. And so painting and consciousness evolve together in harmony. (Jullien 2004: 133)[99]

A work of art which is bland runs the risk of not being noticed, but this is the price to pay for the potential it is able to offer. Rather than actively calling for attention, such a work is quietly confident that people will find their way to it. It presupposes a certain maturity, and demands a far-reaching involvement on the part of the viewer. In exchange, it may be able to act as a catalyst for personal growth. "Blandness is precisely this taste of the virtual, the power to evolve and to transform oneself; and, as such, it is inexhaustible." (Jullien 2004: 123)

'Personal growth' may be a too limiting term to use; the involvement with the bland should perhaps be conceived as an ongoing and never-ending process, which allows 'self' and 'world' to interpenetrate in ever more subtle ways. Is it possible that what we commonly understand to be our 'self' is merely the tip of a very large iceberg? Ken Wilber seems to suggest something like it in the following statement:

> (C)onsciousness is not located merely in the physical brain, nor in the physical organism, nor in the ecological system, nor in the cultural context, nor does it emerge from any of those domains. Rather, it is anchored in, and distributed across, all of those domains with all of their available levels. (Wilber 1997: 83)

Instead of presenting the world to us in a pre-digested form, with lines clearly drawn between individual objects, and narratives already implied, Moore's images remind us of the primal 'openness' with which the world presents itself to us from moment to moment. In many cases, words do not exist to accurately describe the 'things' which can be seen in Moore's images. This may be because, up to that point, those 'things' were deemed too inconsequential for a word to be required. In other cases, it may be because those 'things' are so peculiarly specific that they do not fit any pre-existing category. Often, the things which 'make' a Moore photograph are mere constellations or superimpositions *between* things, as seen from one highly specific angle and moment in time. Words are not very useful when it comes to describing what is so evidently one-of-a-kind.

Faced with the unsettling indeterminacy of a Raymond Moore photograph, perception and interpretation can be appreciated as active and dynamic processes. For example, the relationship between 'object' and 'background' is put in oscillation, and apparently contradictory interpretations may appear equally plausible. We become aware of our tendency to treat images as surfaces for projection, imposing on them certain interpretations at the exclusion of certain others. Our peculiar biases are brought into focus; we are only able to see what we expect to see. The way we look at the world is fundamentally conditioned by past experience, and by a multitude of factors beyond our personal control.

Photography is sometimes equalled with mere 'reproduction' of factual, material reality, but Moore's approach points out that things are not that simple. Without an assumed conscious observer, no 'doubling' takes place anywhere, since it can be shown that the final print is linked to its subject matter by an unbroken chain of linear causality. Depending on one's viewpoint, the photographic print and the thing it refers to are both 'the same' and 'not the same'. Where does a photograph 'take place'? It is clearly not to be reduced to just a material object, *or* to just a mental event. Photography as conceived by Moore is both an instance and an illustration of what Schopenhauer calls the "world-knot": the inseparably entangled whole of subjective experience and material reality. (Schopenhauer 1974: Chapter 7, §42)[100]

> Art practices which picture the mind, condensing and externalising experience, are, almost by definition, improvisatory, unsystematic and complex - resistant to closure and explanatory analysis. They are characterized by concreteness and specificity - an actuality which defies abstraction and generalisation. (Danvers 2006: 129)

The value of the bland lies in its ability to make accessible alternative ways of looking at the world, and to draw attention to the subtlety of our involvement with it. Jullien notes that whereas in the West we tend to make sense of the world by abstraction and model building (for example by presupposing the existence of 'laws of nature'), the Chinese tend to perceive reality in terms of ongoing process. (Jullien 1995: 219ff) Seen from this angle, the ability to correctly read the subtle inclination of a situation, its inherent potential to evolve, is of the greatest importance. If one wishes to retain control of a situation, it has to be done by taking account of and acting on what is still inchoate.[101] In the chapter 63 of the *Daodejing* it says:

> Take account of the difficult while it is still easy,
> And deal with the large while it is still tiny.
> The most difficult things in the world originate with the easy,
> And the largest issues originate with the tiny.
> Thus, it is because the sages never try to do great things,
> That they are indeed able to be great.
> (Ames and Hall 2003: 175)

As Jullien puts it: "No detail is unimportant: no matter how harmless and inconsequential it may appear. Because it is always the seemingly inconsequential things which turn out to be decisive." (2002: 138) When one waits until things loom large, they have already turned into constraining circumstances, limiting one's freedom to act. The skill of the sage therefore consists in aligning him- or herself in such a way with the current disposition of things that the desired change follows as by itself. The sage does not take a heroic stance 'against the odds', and to a western mind may seem hopelessly opportunistic. "The sages develop things but do not initiate them, they act on behalf of things but do not lay any claims to them." ((Ames and Hall 2003:.: 80)

The concept of the bland also helps to clarify another aspect of Moore's work: Anyone wishing to come close to expressing the spirit of Zen in a work of art or an utterance is faced with "an impossible dilemma": "If you talk about Zen you are always lying, and if you don't talk about it no one knows it is there." (Pirsig 2006 [www]) As Suzuki put it:

> If you open your mouth trying to affirm or to negate, you are lost. Zen is no more there. But merely remaining silent will not do either. (...) There must be a certain way in which silence and eloquence become identical. (Suzuki 1969: 70)

Trying to make an utterance which promotes 'no view' is of course a paradoxical enterprise, since any possible statement is made from a certain (limited and partial) perspective. The bland seems to offer a middle way between on the one hand a retreat into the ineffable, and on the other a 'blind' conceptualising which is unable to reflect the contingency on which it builds.

> The motif of the bland distances us from theory but does not, at the other extreme, commit us to mysticism. True, we have acquired the habit of allowing faith to pick up where reason leaves off. Still, if for the Chinese blandness does not lend itself to abstract constructs, neither does it form the basis for a categorical rejection of all discourse and a leap into the Ineffable. This is because, with the bland, we remain in the realm of perceived experience, even if it situates us at the very limit of perception, where it becomes most tenuous. The bland is concrete, even if it is discreet: hence the ability to evoke it in a landscape. (Jullien 2004: 33)

In a bland painting, poem or piece of music, "(a)ll tangible signs gesture toward their own relinquishing." (ibid.: 114) The bland work of art, although taking on a specific form and material expression, is able to point towards the invisible matrix out of which all concrete manifestations ultimately arise. In this context, Jullien says about 'bland' music:

> To refrain from even beginning to play or to allow the last notes to deepen into the inaudible: music is caught between these two aspirations, which, in devaluing its concrete reality (as being false and ephemeral), call it to an existence that is ideal in that it is complete and all-encompassing. Somewhere between its reluctance to emerge and its desire to be reabsorbed

> into the whole, the played tune comes about only to make it possible to experience the tacit and perfect harmony from which it emerges and to which it returns. It is the *internal* sense of musicality that matters (as opposed to its material, and thus external production). (Jullien 2004: 75)

The relative drabness of Moore's subject matter is carried over into the understatement of his work in terms of style. Measured by Modernist standards, Moore images fail to pass the grade. They lack the forceful sense of personal 'vision' one gets for example from a Bill Brandt photograph, and they do not seem to be very expressive of human emotion either. John Danvers observes that "much of the art produced from late eighteenth century romanticism, through to the many forms of twentieth century expressionism" was characterised by an "obsession with expressing emotion",

> closely associated with the development of modernism and its excessive emphasis on subjectivism, individualism and the almost pathological cult of genius. This narrowing of the parameters of artistic creativity (at least within the avant-garde echelons of *high-art*) was both extreme and relatively short-lived. Since the 1960's, the expressive/self-expressive aesthetic, although still operational (particularly in popular perceptions of art and the artist), has become only one of many ideas, methods and practices that compete within the cultures of postmodernism. (Danvers 2006: 19)

Many of Moore's comments reveal that he sees the relationship between himself and his subject matter as a fundamentally two-way affair, with neither the 'self' not the 'things' it perceives taking on a primary role. By existentially opening himself up to the situation he encounters instead of imposing his own preconceived notions, he hopes that it will become possible for the things to speak for themselves, while at the same time allowing him to make a *genuinely* original statement.

"I'm violently against 'self-expression' that is self(-conscious) expression." (Moore 1976: 12) There is no need for conscious self-expression, because taking a photograph always necessitates making a decision, limiting the fullness of the world to just one moment and one point of view.[102] The 'self' will express itself quite naturally, although the 'self' which expresses itself thus may not be what we commonly believe it to be. Moore clearly differentiates between "the phony self - the conception one has of one's self" and "the true self which is forever moving and changing, and is an extension of the so-called outside world" (Moore 1968a: 2) This 'true self' can never be conclusively defined, since it consists in the active, dynamic 'encounter' between what we commonly believe to be our 'self' and the objects of its perception. "(A)n awareness is involved both of the subject and the self - one almost becomes the other." (Moore 1968a: 1) "It's a case of sublimation of self to gain realisation of self." (Moore 1976: 12)

Moore's images remain comfortably within the 'straight' approach to photography, verging on the matter-of-factness of pure documentary. Surely such uneventful images can't be 'cutting edge'? It is probably no coincidence that although Moore's prints are beautifully crafted objects in themselves, they have so far proved relatively resistant to commodification, as their abject failure in the art market testifies. Depending on how one looks at it, Moore is 'not good enough' to be accepted into the canon of great artists, or 'way too good', because he seems to point out the inherent limitations of an attitude which insists on perpetually choosing one thing over another. Even in our allegedly postmodern times, the art market, galleries and museums tacitly continue to operate very much along Modernist lines: there is still an unabated need for 'big names', 'strong positions', 'weighty issues', 'new flavours'.

While quiet, contemplative or minimalist work has become more acceptable in recent years, it often needs to be 'redeemed' either by the fame of its creator, by being presented in large formats, in impressive numbers, or with strong conceptual underpinnings. Such an understanding of art has much in common with consumerism: both are constantly chasing what is special, new and self-evidently desirable.

Advertisers are trying to convince us daily that the products they are selling 'have quality', that if we buy them, they are guaranteed to give us pleasure. However, as a Chinese saying goes, "The grade of the tea is not important, enjoyment comes from the mood in which it is drunk." (Zhang Xin, personal communication) It is perfectly possible to remain dissatisfied even with the most luxurious goods, while on the other hand something apparently 'valueless' can give intense pleasure when one is in the state of mind to appreciate it. Instead of selling our soul to be able to afford what others tell us is 'desirable', we would be better advised to answer for ourselves the question what gives quality to our lives. Instead of accumulating material possessions, we might want to cultivate our ability for appreciation: "The aim of life (...) is appreciation; there is no sense in not appreciating things; and there is no sense in having more of them if you have less appreciation of them." (G.K. Chesterton quoted in Watts 2000: 99) As it says in chapters 33 and 46 of the *Daodejing*: "To know contentment is to have wealth" and "knowing when enough is enough is really satisfying." (Ames and Hall 2003: 128, 149)

The relevance of such thoughts to Moore's work barely needs stating. When one looks closely enough, his images are full of the little wonders of everyday life, full of instances

where the commonplace is transformed into the 'marvellous,' as if by magic. Moore was quite clear what the goal was: "cultivat(ing) a state of awareness" (Moore 1976: 12) To him, 'quality' or 'beauty' was not to be sought in the objects themselves, but in dynamic moments of encounter. "(A)wareness at a street corner one day - pass the same place later - nothing." (Moore 1968a: 7)

4.3. States of Transition / Liminality

Although it seems often unclear what exactly is happening in Moore's pictures, and how it is relevant, there is a strange sense that we are witnessing moments of transition from one state of affairs to another. Those moments when things are 'on the wing' are particularly poignant, because more than any other they reveal the world's vitality and potential for change. In the words of the early twentieth century *tanka* poet Wakayama Bokusui: "How dear to me are all things that die!" (Bownas and Thwaite 1977: 164)[103] Moore catches events not so much when they reach their climax or clearest definition, but rather in the transitory moments-in-between, when possibilities are wide open and things at their most inchoate. In doing so, Moore unquestionably builds on Henri Cartier-Bresson's notion of the 'decisive moment', while subtly redefining what might be understood by it.

In his classic essay on 'The Stream of Consciousness', William James differentiates between 'substantive' and 'transitive' states of mind. (James 1995: 10)

> When we take a general view of the wonderful stream of our consciousness, what strikes us first is the different pace of its parts. Like a bird's life, it seems to be an alternation of flights and perchings. The rhythm of language expresses this, where every thought is expressed in a sentence, and every sentence closed by a period. The resting-places are usually occupied by sensorial imaginations of some sort, whose peculiarity is that they can be held before the mind for an indefinite time, and contemplated without changing; the places of flight are filled with thoughts of relations, static or dynamic, that for the most part obtain between the matters contemplated in the periods of comparative rest. (ibid.)

Our thinking "tends at all times towards some other substantive part than the one from which it has just been dislodged". (ibid.: 10) It is almost impossible therefore is to catch a glimpse of the transitive states, or moments of flight, themselves. Any attempt to arrest the stream of our thoughts in mid-flight only results in another perching - a paradoxical effort which James likens to "trying to turn up the gas quickly enough to see how the darkness looks." (ibid.: 11)

Perhaps this is what makes Raymond Moore's images so intriguing: That they offer a vague idea what a moment of perception might look like in mid-flight, before it perches and everything has been conveniently pigeonholed. Figuratively speaking, Moore's images

succeed in lifting the veil a tiny bit, confronting us with a glimpse of 'raw' reality as it might appear before it has been neutralized by conceptual thought: Gregory Bateson suggests that we might view a successful work of art as "a message about the interface between conscious and unconscious." (Bateson 1987: 138)

In the modernist scheme of things, Moore is sometimes given the rank of 'second greatest British photographer after Bill Brandt'.[104] It seems questionable what is to be gained by such claims, quite apart from the fact that the approaches of these two photographers are so fundamentally different from each other. However, a brief comparison between the two may be useful, since it can help to give better definition to certain aspects of Moore's late work.

Brandt had an uncanny ability to take the myths central to British 'national identity', and condense them into iconic images. He was so successful at this that it is often difficult in retrospect to tell whether his images did not perhaps create those myths in the first place. For example, his photograph of St Paul's cathedral rising from the rubble of bombed London seems to symbolise British resilience and spiritual strength in the face of adversity.

There is a strong tendency towards generalisation, underlined by Brandt's self-confident approach to cropping, and his dark, high-contrast printing style which largely obliterates detail. Large areas of solid black are used for a graphic effect. His compositions are always effective, dominated by simple geometric shapes and (very often) powerful diagonals. What was actually in front of the camera often seems secondary in Brandt's pictures, as it becomes subordinated to the strongest possible expression of 'mood' or 'concept'.

As an outsider, Brandt seems confident to 'sum up' Britain, and never strays far from those things which are also generally considered typical or important about the nation. Brandt takes photographs of the great and famous of his times, and finds original ways of documenting momentous 'events in history' (for example, in his images of Londoners sheltering in the tube during the Blitz). Iconic images such as that of the miner's family at breakfast, or the servants waiting at the table in a rich household, 'illustrate' the class system. Stonehenge is self-evidently valid subject matter, because it represents Britain's prehistoric past.

When Brandt turns his camera on 'nature', it is without exception nature as mediated through culture, most obviously perhaps in his series of landscape photographs inspired by the literature of Britain. For Brandt, there is a clear judgement involved in what is worthy of

being photographed: what relates directly to human concerns. Wherever Brandt finds himself, his perspective tends to be that of a 'self' confidently looking out towards an 'other', from the centre towards the periphery. When Brandt photographs 'the North', it is a *quintessential* North of smokestacks and cobbled streets; the North as it appears from the metropolitan centre.

Brandt's artistic persona is very dominant: the world is made to correspond to his vision. In his series of nudes for example, he uses extreme distortion to 'will' the bodies of his sitters into any shape he pleases. Even though the exact 'meaning' of his more surrealist photographs may remain mysterious (for example in the case of the famous 'ear on the beach'), there is no doubt that they are fundamentally meant to function as symbols or metaphors. The world is of interest to Brandt insofar as it can be turned into signifiers for human concepts or ideas, or into expressions of human emotion, such as unease and fear. Brandt seems to be the epitome of the 'great artist' in the Modernist sense, confidently 'expressing himself' and creating his work through sheer willpower.

Haworth-Booth remarks that "(c)ompared to Brandt, looking at Ray Moore's work resembles (...) listening to a clavichord player after hearing an apassionata on a concert grand piano. One almost eavesdrops." (in Moore 1981a: 11) Increasingly in his late work, Moore tends towards what might be called a "non-style": his images become more and more understated, unemotional and calm. (see Badger 2002)[105] "Definite statements have something of preaching about them. I prefer to tease out or to unravel what's going on. Strive for it directly and you miss it." (Moore 1981b: 22)

If Brandt focuses on what 'everyone agrees' is most typical, important or central about Britain, Moore draws attention to Britain at its most tangential and liminal, to those grey areas where things are not yet fully formed. His preferred domain is "the edge of civilization", the zone where human and natural elements are engaged in an ongoing dialogue. (Moore 1981b: 22) Here, identity appears perpetually in transition, unfixed and ultimately undecidable.

Moore does not generalise, but stays close to what is immediately at hand: The material and phenomenal aspects of things. He is more interested in "the shapes, tones and textures objects possess, rather than any literary overtones they may contain." (Moore 1968: 395) He is paying close attention to those details which are specific to a certain location at a particular moment in time, as well as to the way it appears at a particular time of day, in a particular

type of weather and when one is in a particular frame of mind. He has no desire to sum up, and "no idea of understanding a place in depth." (Moore 1981b: 22)

The notions of the 'liminal' and the 'hybrid' play an important role in the work of the postcolonialist writer Homi K. Bhabha, and may be usefully applied to Moore's work. Fundamental to the observation made by Bhabha is the fact that 'identity' can only come into existence in contrast to an assumed non-identical 'other'. For example, it only makes sense to speak of 'British national identity' if there is also a 'French', 'German' or 'American' national identity with which it can be contrasted. In the contexts of war, colonialism, or the so-called 'clash of civilizations', it is ordinarily assumed that there are two pre-given, 'pure' cultures which come into conflict with each other. According to this logic, mass immigration or intensive cultural exchange with the 'other' necessarily comes to be seen as a threat to the integrity of one's own identity.

Bhabha reverses this perspective: without the liminal areas between cultures and without the hybrid areas of contact between them, there could be no 'national identity'. (Bhabha 1994: 114) Huddart sums up Bhabha's point and some of its implications:

> Instead of beginning with an idea of pure cultures interacting, Bhabha directs our attention to what happens on the borderlines of cultures, to see what happens in-between cultures. He thinks about this through what he calls the *liminal*, meaning that which is on the border or the threshold. The term stresses the idea that what is in-between settled cultural forms or identities - identities like self and other - is central to the creation of new cultural meaning. To give privilege to liminality is to undermine solid, authentic culture in favour of unexpected, hybrid, and fortuitous cultures. It suggests that the proper location of culture is between the overly familiar forms of official culture. (Huddart 2006: 7)

In a conflict situation, the two cultures at odds with each other are "not the *source* of conflict", but in fact have to be seen as "the *effect* of discriminatory practices". (Bhabha 1994: 114)

> Cultures have not existed from time immemorial, as is sometimes implied. Nor do cultures exist in the present; they could not exist in any future present either. Cultures cannot be fully present: they are not a matter of being, but of becoming. Cultures are crafted, sculpted, or narrated objects: like traditions, cultures are invented. We might view this invention as a bad thing, to be deplored for its falsification of reality. Alternatively, we might want to grasp the positive potential in the invention of tradition, but only if we acknowledge that this invention will be ongoing. This is where Bhabha's idea of hybridity is important: it suggests that cultures come *after* the hybridizing process, rather than existing before. (Huddart 2006: 148)

In Moore's photographs, it tends to be the area of friction between what is ordinarily distinguished into the 'human' and the 'natural', which comes under scrutiny; not only through the 'hybrid' locations Moore chooses to work with, but also through his attitude

towards artistic creation itself. By making it his ambition to photograph in a state of 'no mind', "all wrapped up in looking, feeling, shooting" (Moore 1996: 14), Moore blurs the boundary between the voluntary and the involuntary, between the making and the 'happening' of images. "(O)ne is only an agent, photographs happen through one" (Moore 1976: 12) Moore aims directly for a certain hybrid predisposition within the medium itself, a predisposition which undercuts the boundary between the subjective and the objective. At his most successful, Moore does not take sides, but shows the two poles as connected and 'mutually arising' aspects of a unified whole.

Moore's images might be interpreted as an attempt or an invitation to 'return to nature'. Such a statement immediately needs to be qualified. It is not a case of returning to nature because it is seen as somehow superior or 'more pure' than the world of human concerns (this seems to be the implication in the work of for example Ansel Adams or Fay Godwin). Instead, the return to nature envisaged by Moore hinges on a recognition of the fundamental unity of the natural and the human. Through a subtle shift in perspective, even the highest flights of human ingenuity can be seen as a completely natural occurrence. Nature needs to be redefined not simply as the 'other' of the human, but as that reality which is fundamental to *both* the 'human' *and* the (concept of) the 'natural'. It is no longer a case of taking sides for one or the other, but of *undercutting* the dichotomy between the two. In the opinion of the philosopher Nishitani Keiji (as summarized by Heisig),

> (E)astern culture may be of some help in regaining the pristine meaning of Greek and Christian culture by seeing something in it that western eyes have missed, namely the non-subjective, non-objective, primary 'naturalness' of nature. In the east we see the pristine 'naturalness' that objectifying, functional thinking has come to trivialize as romantic and irrational. The naturalness of nature as a whole and of everything in it is that of something that is 'as it is and of itself'. Not by outside force of law or will, or by any inner necessity of an underlying substance, but just simply by its 'suchness'. There is no 'self' in either the personal or impersonal sense - just a 'self-nature'. In place of the duplicity of essence and existence that both science and subjectivity rely on, nature is a unicity of nature. As a consequence of the duplicity, each thing has its own 'framework of being' so that it cannot be any other, as reflected in the logical law of noncontradiction. In the unicity of 'natural being' there is no such framework, and this means that what are 'essentially two' can be seen as 'naturally not two'. (Heisig 2001: 242)

Moore's images seem to speak of that blissful state of at-one-ness with one's surroundings, which we know well as children, but which becomes progressively harder to enter into as we grow older. However, Moore seems to be aware that this state cannot simply be reclaimed by abandoning civilisation and regressing to a prior state. According to the 12th century Zen master Dôgen

> there is more to enlightenment that simply 'living in the moment' - which is something, after all, that animals manage effortlessly and without trouble. Thanks to the complex temporal structure of human existence, when one manages to enter fully into the flow of impermanence, one finds that the past and future are somehow gathered up in every moment of the present. (Parkes 1995b: 10)

4.4. Quality

As we have seen, one of the reasons Moore's work has not been easily accepted into the Modernist canon is that, on various levels, it constitutes a subtle undercutting of the romantic notion of the artist as 'a self running under its own steam'. On the other hand, Moore's work has seemed of little relevance to more radical readings because at a casual glance it appears quite staid and traditional. Contemporary art tends to carry its 'postmodern' credentials openly, often taking the form of an 'attack' on traditional views of art and creativity. By contrast, Moore's photographs seem to function in terms of a sensuous invitation to "come into the open" and let go of old certainties. (Hölderlin [www])

As the various detractors of what might be called the 'genius' tradition in art point out, both the creation of artworks and our understanding of them always take place within pre-existing structures which operate invisibly to a large extent - biological and social ones for example. There is very little to be said against this view, but if taken too far it may end up giving undue precedence to one part-aspect to the exclusion of others.[106] For example, although the thoughts we are able to think clearly depend on the 'economic realities' within which we live our lives, it would be going to far to claim that the former are caused by, or entirely explicable in terms of the latter.

As a change from the 'bourgeois' art historian's attitude, it is very revealing to look through Marxist-, Psychoanalytical or Semiological glasses every once in a while. The great benefit of such theories is that they do not start out from the artist as a transcendental given, but acknowledge the wider contexts within which art originates. At the same time, these theories don't ultimately 'explain' art either, but only offer a shift of emphasis. They provide models which can be applied to reality - a reality which presents itself from moment to moment, but remains unknowable in a strict sense.

Even though each theory on its own may successfully point out the 'blind spots' of others, it at the same time remains blind to its own. In fact, partial blindness seems to be a necessary precondition for the ability to 'see' anything at all: Before it has been decided which distinctions should be made, what should be looked at and what not, there is no a priori order

to things. "*The world contains no information. The world is as it is.*" (von Förster 2002: 96) In practice this need not be a problem, as Niklas Luhmann makes clear:

> The world is not 'information' for the simple fact that it isn't a selection out of other possibilities. It follows that it isn't something which needs to be understood, or can potentially be misunderstood, in order for communication to be able to proceed. (Luhmann and Fuchs 1989: 7 trans. auct.)

Each way of theorizing and understanding the world has its own particular merits, although it is unhelpful to become too closely committed to any of them.

The notion of artistic genius is proving surprisingly resilient, given the fact that as a 'theory' it severely lacks explanatory power. Even in our so-called postmodern times, museums and the art market rely on it as a central selling point. The photographer John Davies expresses this well when he says in an interview

> I object to (...) the excessive obscurity and self-conscious introversion that is so often accepted and promoted in the art world - that mystification of the product and the artist for marketing purposes. (Davies 1985: 23)

Photography seems to have an inbuilt tendency to foil attempts at mystification. In a sense, "there is nothing to it, for the camera does it all automatically" (Moore 1981b: 23)

Theories which shift the emphasis towards the contexts in which artists operate tend to be dissatisfying for other reasons. It is frustrating for example that they are incapable of making sense of creativity and aesthetic experience, short of explaining them *away* or questioning their relevance. As Helen Sear put it, "You can't leave out the 'being moved by an image' from what it means." (Plenary discussion, *Estranged Realities* conference, Newport, 2006). In an exhibition review, Bryan Appleyard identifies the danger of writing about "the conditions"

> as if they were the same - as vivid, profound or moving - as the experience of the work. If this is so, then the art is plainly unnecessary, it adds nothing to our lives, and we are fools to give it any credence and to pay any money for it at all. (Appleyard 2005: 9)

To give an example: It is possible to interpret the understated appearance of Moore's late photographs as a shrewd comment on art and politics during the Thatcher era, in analogy to Jonathan Katz' reading of the attitudes of Marcel Duchamp, John Cage and Robert Rauschenberg against the backdrop of US cold-war politics. (Katz 1998: 53ff) Katz points out that "*performative* silence", indifference and non-action is quite different from mere silence, indifference and non-action, and may be an effective form of resistance against discourses so all-pervasive and dominant that they have become naturalized (the politically

expedient ideology of Abstract Expressionism in the case of the artists he is discussing). (ibid.: 67) This is so because such silence "effectively interrupts the 'transparent' authoritative relations of meaning making without recourse to oppositionality." (ibid.)

While studies dealing with Moore's work on such terms can of course 'add interest' and permit new ways of understanding, I have always felt very strongly that ultimately, for me, the photographs do not *need* such elucidation. It was the aesthetic experience which made me want to write about them in the first place, and which kept me motivated to continue to do so. In 1986 Alec Sutherland, the former principal of Watford School of Art, wrote in a letter to Moore:

> People (...) might write books about your work, and this would help your reputation. One must, however, ask reputation for what? I have the awful feeling that what would be remembered would not be the prints but what had been said about them by some git... Matters will be settled not by what people see but what is written and said about them. (Raymond Moore Archive[107])

In an article in the *Guardian*, David Thompson deplores the fact that

> The doctrine of conceptualism has often rendered art literally insubstantial, with many works depending on supplementary text for credibility. Notions of sensual beauty and self-evident appeal have been sidelined in favour of arcane references and games of deduction. (...) (C)atalogue notes can now easily occupy the mind far longer than the objects being described. (Thompson 2004: 23)

It is no longer fashionable to use words like 'beauty' when speaking about art. All too often people do so for reactionary reasons, perhaps because they feel that the old art, the 'safe' art they grew up with, was intrinsically better than all this vacuous modern stuff. I would like to make it clear that this is not what I mean. Beauty clearly can't be conceived as simply an attribute which certain objects possess but others don't. It is also not the case that only a certain class of people will be able to spot it. Beauty belongs neither exclusively to the object, nor is it exclusively in the eye of the beholder.

Speaking more generally about the phenomenon of 'Quality', Robert Pirsig suggests a surprising reversal of how the issue might be understood. In his view, quality could be seen as primary, preceding and giving rise to the subjects and objects which are commonly believed to be involved in its experience. Pirsig suggests that we might want to improve on our current "subject-object metaphysics", which is based on the notion that fundamental reality is best described as a kind of 'substance', by adopting what he calls a "metaphysics of quality"[108] instead: "Value is not a subspecies of substance, substance is a subspecies of value." (Pirsig 1992: 124)

> Quality [can't[be independently related with either the subject or the object but [can] be found *only in the relationship of the two with each other*. It is the point at which subject and object meet. (...) Quality is not a *thing*. It is an *event*. (...) And because without objects there can be no subject - because the objects create the subject's awareness of himself - Quality is the event at which awareness of both subjects and objects is made possible. (...) This means Quality is not just the *result* of a collision between subject and object. The very existence of subject and object themselves is *deduced* from the Quality event. The Quality event is the *cause* of the subjects and objects, which are then mistakenly presumed to be the cause of the Quality! (Pirsig 1974: 242, italics original.)

In his book *Lila,* Pirsig further differentiates between "Dynamic Quality" and "Static Quality". (Pirsig 1992: 140) Dynamic Quality is conceived as the source of the world as we know it, the "pre-intellectual cutting edge of reality", and is therefore best held undefined. (ibid.) Even giving it a name, such as 'quality' or 'Dao', is perhaps saying too much. When we come across it or act in accordance with it, dynamic quality is self-evident, 'it hits us' and needs no justification. The words of a popular 1930s song capture this well:

> Nobody can define it, it's a thing you can't describe in words. / It's swinging / It's swinging / Swing they call it. (*Sing Moten's Swing*, lyrics John Hendricks, 1932)

As Moore said in an interview "one knows what is (...) a catchy tune against a dull tune, but you can only say that one seems to work, it is structured well, and the other doesn't." (Moore 1996: 17, 18)

In rationalizing the aesthetic experience, one can say that a tune (or photograph, or theory) is "structured well", but only because it was able to generate that experience in the first place. Even science can not do without 'quality': The only way of testing whether a new hypothesis is superior to an old one is to examine whether it gives greater 'peace of mind' or 'satisfaction' when examined against the available data.

Static Quality "emerges in the wake of Dynamic Quality" and is what gives the world its persistence. (Pirsig 1992: 140) Pirsig gives the example of a fetus/newborn baby gradually making sense of the world: From primary 'dynamic' experience, a complex model of the world is steadily built up. The 'self' and the 'objects' to which it relates are nothing more than complex patterns of perception which have proved appropriate and useful.

> Once the baby has made a complex pattern of values called an object and found this pattern to work well he quickly develops a skill and speed at jumping through the chain of deductions that produced it, | as though it were a single jump. (...) [Later,] (o)ne uses these complex patterns the same way one shifts a car, without thinking about them. (...) That is why we think of subjects and objects as primary. We can't remember that period in our lives when they were anything else.
> In this way static patterns of value become the universe of distinguishable things.[109] Elementary static distinctions between such entities as 'before' and 'after' and between 'like'

> and 'unlike' grow into enormously complex patterns of knowledge that are transmitted from generation to generation as the mythos, the culture we live in. (Pirsig 1992: 144, 145)

Rather than use the laden term 'beauty', it is probably helpful to follow Pirsig's example and speak more generally of "quality" or perhaps 'rightness.' If quality is so fundamental, it follows that there is no need to limit in any way where it is to be expected. It certainly shouldn't be confined to 'art'. The 'catalogue texts' attacked by Thompson may well have a beauty of their own if encountered in a different frame of mind. Neither are the exquisitely structured 'prints' which Sutherland tries to isolate from the discourses which threaten to engulf them, an end in themselves. They are a good 'fit', they matter because of their ability to act as signposts towards greater perception of quality in the world at large.

In the atomistic worldview we have become accustomed to there seems to be less and less space for exactly those things which matter most to us, such as 'love', 'truth' and 'beauty.' Because they can not be defined conclusively, they tend to be dismissed as purely subjective, and therefore inexistent. Just because we can't agree on a definition does not mean that something has no reality; it can also mean that the model by which we try to make sense of the world is flawed. The fact that no one can define 'quality' on another's behalf does not mean that one can afford to be indifferent to it. It takes some nerve to make up one's own mind and to begin to do what seems right, every moment and regardless of what others may make of it. As Moore said: "It's a matter of not being afraid I suppose, to say to hell with it, I like... this moves me, or I feel a rapport with this particular bit, and I'm just going to photograph it..." (BBC Northeast 1983: Minute 4)

The ability to tune into dynamic quality, to be able to "[hold] to the ever-changing center of things," seems a skill worth striving for. (Pirsig 1992: 145) What is more, Moore's example gives hope that it is a skill which can be learned. Although Moore happened to be working in a visual medium, it is evident that he was receptive to 'quality' wherever it could be encountered. He found it in other artforms (music, poetry, architecture), but equally in everyday life. "He could appreciate a well designed postage stamp or a door handle." (Interview Russell Platt, April 11, 2006)

> (T)he trouble with existing theories of art is that they start from a ready-made compartmentalization, or from a conception of art that 'spiritualizes' it out of connection with the objects of concrete experience. The alternative, however, to such spiritualization is not a degrading and Philistinish materialization of works of fine art, but a conception that discloses the way in which these works idealize qualities found in common experience. (Dewey 1998: 17, 18)

4.5. Double Exposure

Photographic images are often seen to have a strong connection with the concrete, because of the direct causal chain which links the photograph with its subject matter. At the same time, the detachment which results from isolating a single, mute image from the continuum of space and time invites contemplation of wider contexts. In particular, the issues of death and transience are never far from photographic discourses, and they are also a central concern of Raymond Moore's:

> I'm a loner, a reflective pessimist, and I look for signs of finality and the end of time, impending departure and desperation (...) I always see what is vanishing and melancholic. Images flit across the face of things and are gone (Moore 1981b: 22)

Moore's images are full of human artefacts in the process of being claimed back by nature, form and structure are crumbling in front of our eyes. Vast timeframes (pre-historic, geologic) are often evoked, and the failing light in which many of Moore's landscapes are seen also invites one's thoughts to wander towards the inevitability of death and decay.

Our relationship with the world is normally determined in terms of immediate usefulness or meaning from a human perspective, and we rarely stop to consider it 'sub specie aeternitatis'. Occasionally we manage to put our concerns in perspective, for example when we contemplate the vast emptiness of space, or the aeons of time in which the universe has existed and will again exist without us. Even something as seemingly 'eternal' as a mountain is a transitory phenomenon (similar to a wave) when considered under a geological timeframe. From such a detached perspective, when we look at things 'objectively', we realize that all that we ordinarily care about is in actuality void and without meaning.

As we have seen earlier, Moore's images nudge us towards the insight that nothing exists in isolation but that things give rise to each other. The images often focus on moments of transformation from one state of affairs to another, stressing the truths of interdependence and ceaseless change. At the same time, doubt is cast on the possibility of confirming the import or exact identity of things.

Oddly, Moore's images seem to evoke such thoughts not by abstracting or generalizing, but by an intense contemplation of what is most concrete, directly in front of the camera. The gloom just mentioned is only one aspect: although it is more difficult to put into words, there is an undeniable counter-tendency at work in Moore's images; Ian Jeffrey speaks of a "redemptive or restorative" quality. (Moore 1981a: 33) Moore's attention to infinitesimal

detail, and to the multiple ways in which things reflect and mirror each other, is full of affection. Even though directly staring in the face of contingency, his images seem to insist that the exact disposition of things matters nevertheless. In a movement of oscillation, an affirmation of life is maintained intact, even as it is put into its proper context as framed by death.

Nishitani suggests that such a vision of reality as 'life in death' and 'death in life' needs to be taken seriously. We may learn to see the two aspects simultaneously, superimposed in what he calls "double exposure." He talks about the *Ginza*, Tokyo's gaudy entertainment district.

> One can see the Ginza, (...) just as it is, in all its magnificence, as a field of pampas grass. One can look at it as if it were a double exposure - which is, after all, its real portrait. For in truth, reality itself is two layered. A hundred years hence, not one of the people now walking the Ginza will be alive, neither the young nor the old, the men nor the women. (...) In a flash of lightning before the mind's eye, what is to be actual a hundred years hence is already an actuality today. We can look at the living as they walk full of health down the Ginza and see, in double exposure, a picture of the dead. (Nishitani 1982: 51)
>
> This kind of double exposure is true vision of reality. Reality itself requires it. In it, spirit, personality, life, and matter all come together and lose their separateness. They appear like the various tomographic plates of a single subject. Each plate belongs to reality, but the basic reality is the superimposition of all the plates into a single whole that admits to being represented layer by layer. It is not as if only one of the representations were true, so that all the others can be reduced to it. Reality eludes all such attempts at reduction. In the same sense, the aspect of life and the aspect of death are equally real, and reality is that which appears now as life and now as death. It is both life and death, and at the same time is *neither* life nor death. It is what we have to call the non-duality of life and death. (ibid.: 52)

4.6. A *Hua Yen* Worldview

As a thought experiment, imagine a fruit hanging on a branch in a forest, growing all by itself. No one knows about it, no one will ever see or imagine it. No one is there when it grows, ripens, falls to the ground, and decays back into the earth. If someone did come across it, they might say that it had certain qualities (small, red, sweet, desirable, poisonous), but in this case no one does, and it makes no sense to say that the fruit has these qualities independently of someone perceiving or at least imagining them. Such qualities are relational only, the result of a certain 'fit' between the fruit and, for example, the perceptual apparatus, priorities, desires and value systems of someone contemplating it.

Such qualities do not do justice to the fruit 'as such', the fruit in its 'fruitness'. In fact it seems impossible to image a fruit in this state, since the existence of an any 'thing' is relational through and through: Materially, the fruit takes shape out of sunlight, water and the nutrients of the soil. Perceptually, it only comes into existence at the intersection between

mind and matter. Once all linkages with the world and all attributes as they might appear to somebody have been subtracted from an object, to all intents and purposes it ceases to exist. From another perspective, in this state an object becomes indistinguishable from the other objects which constitute the universe, which at their heart also carry the same 'voidness'. Nishitani here speaks of the *samadhi* state[110] of an object - a thing standing on its own, against "an abyss of nihility". (Nishitani 1982: 124) Nothing can be known about an entity in its 'true suchness', since knowledge relies on perceptible or imaginable qualities.

> People give names to persons and things, and they suppose that if they know the names, they know that which the names refer to. So, too, people presume that just because they "have seen" something before, they know what it is. The deeper our "association" with certain persons and things, the more we converse with them and mix with them, so much the better do we get to know them and become more intimate with them. They become *our* acquaintances, *our* family members, *our* primroses.
>
> Seen essentially, that is, as existing in nihility and as manifest in nihility, everything and everyone is nameless, unnameable, and unknowable. Now the reality of this nihility is covered over in an everyday world which is in its proper element when it traffics in names. The home-ground of existence passes into oblivion. The world about us comes to consist only of what already is, or else can become, known and familiar. It becomes an all too "everyday" world. We get stuck in our familiarity with it. We forget the essence of persons and things even as we mingle with them. (Nishitani 1982: 101)

To view things once again in their proper context, as on the "field of nihility", restores us to a sense of wonder at the fundamental mystery of existence: "Self and thing alike, at the ground of their existence, turn into a single great question mark." (Nishitani 1982: 124)

To come back to our example, it makes no sense even to speak of a fruit, since the word 'fruit' already implies that something has been isolated, lifted out of the primary immanence of nature (what could also be called the *Dao*, or 'world-process'). Only to an observer is it a fruit - in its *samadhi* state there is no meaningful way in which a boundary can be drawn around it.

Of course, the same holds true for any object whatsoever, including the observer (who is observer only in relation to the observed, and 'exists' only insofar that he or she is in turn observed from outside). The observer whose attributes or 'identity' can be talked about is not the real observer, just as the observed that can be talked about is not the real observed. According to the point of view put forward here, identity is essentially relational: Without observer no external world, without external world no observer. The perceptible qualities of things, as well as their identities, are not to be found 'out there', but have existence only insofar as they relate to other things.

Photography can be used to illustrate this, if it is revealed as the inherently relational activity it is: photographic images owe their existence *and* their specific appearance to the constellation between (among a multitude of other things) photographer and subject. As has often been remarked, photography is not good at 'summing up' its subject matter, because of necessity it can only show the surface of things, seen from one angle at a time. In a letter Moore wrote to Ray Howard-Jones in 1952 (four years before his 'conversion' to photography), his interest in such issues is already evident. Moore is taking up a discussion begun earlier, referring to a previous letter by Howard-Jones:

> [I] was interested in what you had to say about the student painters' problems. Particularly your remark about the nature of the object being more important than its appearance. Surely we can only express what we feel through appearances though. I admit knowledge of the object is desirable before we can do this successfully. I cannot express the entire nature of an apple inside and out from every position - I have to be satisfied with one viewpoint - and may also feel strongly about the light falling on it from this viewpoint (Rembrandt). I may feel even more strongly about the light than the apple - so where are you? Let me know what you think. (From a letter dated "Tuesday". Howard-Jones ephemera R1/2/3, Box 3)

Although Moore chooses his words very carefully, he is evidently less interested in the apple as a conceptual entity (as it appears in language), but as a phenomenon which exists at a specific conjuncture between object, light, and perceiver. In Moore's later photographs, the 'object' is at best secondary: everything depends on *how* something appears at a particular moment - refracted through the photographer's awareness, modulated by the fleeting effects of light and weather. Objects also tend to be shown in states of transition: either not yet fully formed, or already decaying and dissolving into their environment. Moore focuses on the myriad ways in which things connect with and reflect each other, rather than on their isolated and limited 'identities'.

Moore seems to be critical of the notion of 'realism' in photography - the idea that photographs of necessity deal with 'issues' or clearly definable 'subject matter' which have a separate existence prior to their capture on film. To Moore, this is a limiting view which detracts attention from what is more important to him: The specific organization of the individual image, and its ability to evoke certain moods in the viewer.

The exact arrangement of the pictorial elements is important because it reflects and points towards the uniqueness of that never to be repeated constellation of thing-events which gave rise to the image. Importantly, this constellation includes not only the physical distribution of objects in space, but also the fluctuating mental states of the photographer towards them.

The concepts which may be applied to the photographs afterwards (the 'subject matters' and 'issues') are themselves generated by this constant movement of arising and passing away, the primary process which forms the true subject of Moore's photographs. In being confronted with such underdetermined images as Moore's, the viewer may become aware of the arising and passing away of the interpretive concepts she or he is using.

This is where I believe the deep philosophical (and indeed spiritual) value of Moore's photographs to lie: They remind us that we tend to simplify the complexity of life into simplistic models, which although they help us in achieving specific tasks, may become dangerously inappropriate if we do not regularly remind ourselves that they are nothing more than temporary attempts to make sense of a constantly changing reality. From this point of view, Moore's photographs may function as subtle guides towards a more compassionate, resourceful and contented life: "It is in the immediacy of experiencing what eludes its fabrications that mind can overleap its old self-enclosing constructs and perceive the living process of which it is part." (Macy 1991: 157)

The act of taking a picture requires the photographer to become 'involved' with his or her subject, since it is the exact positioning between the two that makes or breaks the image. On closer examination, the act involves the exact positioning to each other of many things (an infinity of things): light-sensitive substances, pieces of glass of certain shapes and refractive properties, the position at that moment in time between sun and earth, even the specific 'laws of physics' which apply in that specific universe, and which at that point in time allow for, among other things, the possibility of nuclear fission inside stars, the existence of human consciousness, and some unlikely properties of silver-halide compounds. The list can be extended indefinitely: the specific neuronal state of the photographer, the historically determined concerns and technological capabilities of his or her society, the exact dispositions and relationships between the elements in front of the camera at that moment in time. If a single thing in this whole relational situation is altered, the picture will be a different one, and if certain parameters are changed too much, there will no longer be a picture at all.[111]

Although such a detached, all-inclusive perspective seems to be encouraged by Moore's late images, once it has been recognized as a possibility it can of course be applied to anything whatsoever. It holds true not only for Moore's images, but for any photograph. And it applies not only to photography, but to any other activity or event whatsoever.

It is a world-view summed up by the 'middle way' of Buddhism: on the one hand, things have no (separate, independent) existence, although on the other hand they do exist, if only in relation to each other. The *Avatamsaka Sutra* ('Flower Ornament Sutra') conceives of the universe of "innumerable thing-events or *dharmas*" as a "vast network of gems or crystals, like a spider's web at dawn, in which each gem reflects all the others." (Watts 1962: 90) The Indian philosopher Nagarjuna (100AD) thought of reality as simultaneously characterized by *sunyata* ("voidness") and *pratitya-samutpada* ("dependent origination"). (Braitstein 2004 www) This cosmology was later laid out in a systematic way by the Chinese in the "classification of the Four Dharma Realms", which became an important influence on Zen Buddhism during the Tang dynasty. (Watts 1962: 90) According to this view, the universe could be thought of as comprising the following aspects:

> 1. *Shi*, the unique, individual 'thing-events' of which the universe is composed.
>
> 2. *Li*, the 'principle' or ultimately reality underlying the multiplicity of things.
>
> 3. *Li shi wu ai*, 'between principle and things no obstruction', which is to say that there is no incompatibility between *nirvana* and *samsara*, void and form. The attainment of the one does not involve the annihilation of the other.
>
> 4. *Shi shi wu ai*, 'between thing and thing no obstruction', which is to say that each 'thing-event' involves every other, and that the highest insight is simply the perception of them in their natural 'suchness'. At this level, every 'thing-event' is seen to be self-determinative, self-generating, or spontaneous, for to be quite naturally what it is, to be *tatha* - just 'thus' - is to be free and without obstruction. (ibid.: 90)[112].

Everything is thus connected to everything else, and the primary immanence of the world-process does not allow for even the slightest obstruction or interference from 'outside' (since an 'outside' does not exist). *Even* the point from which we perceive the world (that is, our 'self') does not stand outside.

If there is one thing that "resolutely refuses to be viewed objectively", it is "the subjectivity of the ego." (Nishitani 1982: 97) However, "the self shows a constant tendency to comprehend itself representationally as some "thing" that is called 'I'." (ibid.: 98) The problem with this objectified "I" is, that the moment it is scrutinized more closely, it disappears without a trace. It is lacking a solid core, since it arises dependently with its environment. "There is no In-dividual subject, just as there is no fundamental a-tom as the substrate [of material reality]. The fundamental 'I' is merely 'thought into' the multitude of its processes." (Wohlfart 2000b: 34, trans. auct.)

When the same state of affairs is viewed from the perspective of emptiness, it can be said that "Emptiness in the sense of sunyata is emptiness only when it empties itself even of the standpoint that represents it as some 'thing' that is emptiness. It is, in its original Form, *self-emptying*." (Nishitani 1982: 96, emphasis added) Therefore, sunyata "is not to be posited as something outside of and other than 'being'. Rather, it is to be realized as something united to and self-identical with being." (ibid.: 97)

To acknowledge the emptiness at the heart of all that exists is not the same as subscribing to a nihilist position. François Jullien summarizes the view of the 'middle way' well:

> Refusing to allow that existence might possess any hint of the absolute does not necessarily entail 'ridding oneself of all that exists, closing oneself off from hearing and seeing, and remaining forever silent and gloomy.' True, because things do not arise of themselves, but depend on external causes and conditions to exist, they do not truly exist; but because they do emerge from these causes and conditions, it is not true that they do not exist. Thus just as 'existence is not absolute existence', nonexistence, from a particular point of view, cancels itself out and becomes incapable of constituting 'total emptiness'. 'Insofar as existence is not identical to the absolute, and as nonexistence does not succeed in erasing its own traces, existence and nonexistence differ in name but are, in the end, the same.' So the middle way is no more part of the noumenal world than of the phenomenal world. It is limited to neither side but dissolves their duality and leads to recognition of the identity of extremes - those not just | of existence and non-existence, but of religious and profane life, nirvana and samsara, Buddha and other living beings. (Jullien 2004: 119, 120)

Although properly speaking, there can be no question of *not* behaving in accordance with this insight, this hasn't stopped people from also trying to express it in prescriptive terms, addressed at a putative subject:

> [T]he proper harmony of the universe is realized when each 'thing-event' is allowed to be freely and spontaneously itself, without interference. Stated more subjectively, (...) 'Let everything be free to be just as it is. Do not separate yourself from the world and try to order it around'. There is a subtle difference between this and mere *laissez faire*, which may be suggested by the way in which we move our various limbs. Each one moves by itself, from within. To walk, we do not pick up our feet with our hands." (Watts 1962: 91)

The following series of images, taken below 'Constitution Hill' in Aberystwyth, may serve to illustrate the concept of 'dependent origination'. As can be seen, the waves hitting the shore tend to break in a regular pattern. At first sight, this pattern seems to be the result of the undulating contour of the beach. As it is running off, the water from the previous waves interacts with the next wavefront in such a way, that it again breaks in a similar fashion. The persistence of this pattern over time seems to explain why the beach is shaped the way it is. Every time the water runs off, it sweeps some pebbles back into the sea, gradually deepening the furrows, while every time the waves hit the beach they deposit more pebbles in the areas in which their flow is most obstructed. When one tries to put this process into words, it can

be described in two different ways, one focusing on how the waves gradually shape the beach, and the other on how the pattern in which the waves break is governed by the topography of the shoreline. Neither explanation is wrong, but neither is entirely complete in itself either.[113] Both rely on splitting what is in reality a beautifully interlocking and dynamic process without self-evident beginning and end, into the separate entities of 'agent' and 'acted-upon'.

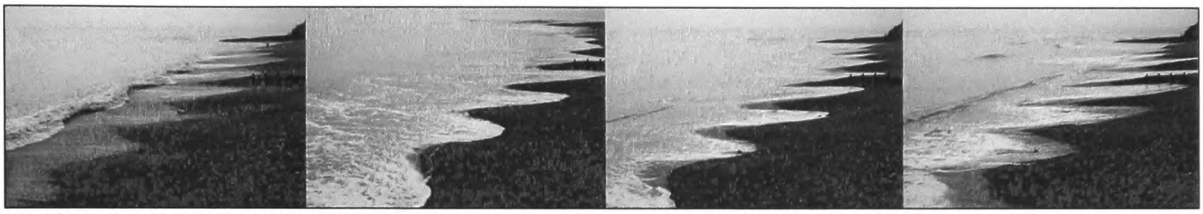

Fig. 87: A case of 'dependent origination', observed in Aberystwyth in 2006.

In the introduction to his 1968 Welsh Arts Council catalogue, Moore includes a quotation from the 'Treatise on Faith in the Mind' by Seng Can[114], as a kind of motto for the photography he envisages. This is the same translation as given by Alan Watts in *The Way of Zen*, suggesting that Moore relied on that book as his source. The final part of the quotation seems particularly relevant in the present context:

> Follow your nature and accord with the *Tao*:
> Saunter along and stop worrying.
> If your thoughts are tied you spoil what is genuine
> Don't be antagonistic to the world of the senses,
> For when you are not antagonistic to it,
> It turns out to be the same as complete Awakening
> The wise person does not strive,
> The ignorant man ties himself up...
> If you work on your mind with your mind
> How can you avoid an immense confusion? (Moore 1968a)

In Moore's hands, the camera is not simply a tool for either 'self-expression' or 'documentation'. What seems to be more significant to him is its role as a 'link' between himself and the world, as a point through which an interaction is allowed to take place. "You are an extension of the camera - it's not, as you hear so frequently, the other way round." (Moore 1976: 12) Although the resultant image can be understood as a kind of 'metaphor' for this relationship, it is at the same time also a direct manifestation (a partial aspect) of the principle it is trying to illustrate. In this respect, there seems to be a strong affinity to the 'a-metaphorical use of metaphor' in *haiku* poetry, as identified by Günter Wohlfart (see the section on *Sabi*).

Apart from the Seng Can quotation, the two-page statement in the Welsh Arts Council catalogue also contains several oblique references to ideas to be found in Watts' book. For

example, Moore declares it his goal to achieve "a blank mind like a clean mirror - sensitive - capable of receiving and giving". (Moore 1968a) The clean mirror is an image often used in Zen parables, where it represents a state of mind freed from the distortion caused by the 'clinging' and 'desiring' of the ordinary mind.

For example, Watts retells the story of a contest for the succession of Hong Ren, the fifth patriarch of Zen in China. The first contender, a monk called Shen Xiu, compares the mind to a bright mirror, and stresses the importance of constantly wiping that mirror clean of dust. The second contender, Hui Neng, replies to this by saying that since there is no mirror in the first place, there is nowhere for the dust to settle. On the basis of this reply, Hong Ren chooses Hui Neng as his successor. (Watts 1967: 112[115]).

This mirror parable echoes the view mentioned earlier, of a universe in which all things interpenetrate and reflect each other in perfect immediacy, with 'no obstruction' between them. The mirror of the mind is no more 'primary' than the things it reflects. Therefore, an approach to photography which lays undue emphasis on the particular, limited nature of the photographer (e.g. by foregrounding his or her unique 'style' irrespective of the objects photographed) will tend towards a stunted view of reality.

In this context, it is important to understand the mirror-metaphor as what it is: a metaphor. Like all 'Zen theory', it is not to be regarded as 'the truth', but as a conceptual construct with the express purpose of shaping further experience and behaviour. Freeing oneself from clinging does not miraculously give one access to an 'objective' view of reality:

> No set of practices leads to the 'pure presence of things as they are in themselves', whether scientific or meditative. 'Things' are always present to 'minds', and minds are always complexly cultivated. (Wright 2000: 167, footnote 42)

Wright identifies in many accounts of Zen "a pronounced tendency not to recognize Zen doctrine *as* doctrine." (Wright 2000: 179) For example, much is often made of Zen's alleged hostility towards reflection and conceptualization.

> Any claim that reflection obscures, prevents, or cannot match 'experience' is itself already the result of reflection on experience. Even the act of distinguishing between 'experience' and 'thought' is an act of thought, an abstraction from experience. (Wright 2000: 175)

What has been said about mutual origination also holds true for the relationship between theory and practice, or conceptualization and experience: "Embedded within all experience

are the concepts and the linguistic structures that make the experience possible as experience." (Wright 2000: 178, footnote 65)

From the statements Moore produced in the late sixties and early seventies, it is evident that Zen-related ideas were already fundamental to the way he viewed photography. When setting out what he was trying to achieve, he had no qualms about elaborating those ideas at length, becoming almost irritatingly verbose and prescriptive at times. It has to be said that most of the images which accompany those early texts (in the 1968 Welsh Arts Council catalogue and in *Creative Camera* magazine), do not seem to live up to what Moore was setting out to do. Later on, the situation is reversed: Moore's comments become increasingly laconic, while the most miraculous things are beginning to take place in his images.

Photography is today almost exclusively pressed into the service of illustrating certain concepts and beliefs we hold about the world, be they related to the world as fact, or the world as invention: Photographs are made to 'represent' in various ways. I would like to suggest that photography has the potential (perhaps still largely untapped) to clarify an important truth about the world: things are always and fundamentally interrelated. As we have seen, considered on the "field of nihility" things consist of nothing *except* their relations to and interactions with each other. (Nishitani 1982: 124)

5. Conclusion

5.1. An Ethics?

Although at first sight Moore's images appear to lack social relevance or an overt political stance, they may not be the inconsequential aesthetic objects for which they are sometimes taken. It could be argued that a world view of radical mutual causation, such as the one encouraged by Moore's work, has as its logical consequence an ethical attitude towards the 'other' in its many guises, human and non-human.

As has been pointed out, Moore's images contain many instances of uncertain and dissolving boundaries and of objects decaying, spreading and merging into their surroundings. The mutual encroachment of 'the natural' and 'the human' is a constant theme in his images, and his approach to photography seems to undercut such dichotomies as 'subjective' / 'objective' and 'conscious' / 'unconscious'. A certain tendency towards undecidability has inhabited the medium of photography from its beginnings, since it can neither be seen as completely natural, nor as completely artificial. (see Batchen 1999) What is perhaps remarkable about Moore's work is that it seems to be unfolding this tendency, rather than trying to cover it over.

In Moore's photographs, the very small, very transitory and very inconsequential is paid loving attention. The 'specific' is not subordinated to the 'general', 'part' and 'whole' are given equal importance. The 'objects' in his images are not allowed to dominate their 'background'. The particular elements which make up his images relate to each other in apparently infinite ways. Some of the connections and coincidences are of such a subtlety that it is hard to tell whether they have been 'put there' by Moore, whether they are down to 'happy accident', or whether they have perhaps been 'read into' the picture by the overactive imagination of a viewer trying to make sense of a largely 'empty' image. This blurs another set of boundaries: those between 'intent' and 'coincidence', 'fact' and 'imagination', and even between 'photographer', 'image' and 'viewer'.

Not only do Moore's images sometimes make it difficult to decide 'where the truth lies', but they may gradually lead towards a realisation that the various distinctions we like to make about the world are superficial, momentary, and in the end illusory.

> (A)lthough words and concepts are normally valid for purposes of accomplishing our business, they are totally invalid from the standpoint of the highest truth, wherein it is seen that there is nowhere a fixed entity which corresponds to the label. (Cook 1977: 42)

It is not wrong to make distinctions, but since they have no essential being, they are not to be confused with ultimate reality. This insight does not inspire nihilistic relativism, it merely means that when looking for answers to the great philosophical questions concerning the Good, the Beautiful, and the True, the only ultimately 'correct view' may be 'no view.' (c.f. Braitstein 2004 [www]) According to Buddhist doctrine, it is by clinging on to things as though they had fixed existence (thereby coming to desire or loathe them) that suffering is born. It could be argued that Moore's images, by proving unstable on so many levels of conceptualisation, may begin to loosen our grip somewhat.

An example which was used by the Tang dynasty scholar Fa Zang (643-712) to illustrate the relationship of "mutual cooperation" which applies between part and whole, was that of a rafter and the house to which it belongs. (c.f. Cook 1977: 75ff.) The house needs all of its constituent parts to be that house, and the constituent parts are only what they are in the context of the house. Equally, all the constituent parts of the house need all the other constituent parts to be in place to be what they are. The parts are distinct, yet at the same time they also *are* the whole: We point at the rafter and say 'this is the house.' As Fa Zang put it, all parts "simultaneously possess (...) the characteristics of universality, particularity, identity, difference, integration and disintegration" (Cook 1977: 77)

It follows from this view that nothing is dispensable: remove one thing and nothing remains the same. This is no longer the anthropocentric universe with which we are familiar, but a universe which has no hierarchy: "There is no center, or, perhaps if there is one, it is everywhere." (Cook 1977: 4) In an essay on Moore's photographs, the poet Jonathan Williams aptly quotes the Sufi mystic Ibn-al-Arabi: "Every land you walked was you, and you were never alone." (Williams 1995 [www]) In the same text, Williams calls his friend Raymond Moore

> a religious man in the manner of Wordsworth. He thought himself no better than the louse on his shirt or the stone under his feet. It's all about bringing the commonplace into a state of grace: at-one-ment, atonement is a sacred name for it. Nothing is ugly, anymore than anything is pretty. (...) Be democratic before the world of things. (Williams 1993 [www])

As one becomes increasingly aware of the subtle ways in which everything in the universe depends on, and interpenetrates with, everything else, an attitude which could be called

'ethical' follows almost naturally. This is so because the 'self' comes to realize that it depends for its existence and well-being on all the things it had previously considered to be 'other'. The boundaries of the self turn out to be permeable:

> We are hidden from ourselves by patterns of perception. Our thought forms, our language, encourage us to see ourselves or a plant or an animal as an isolated sac, a thing, a contained self, whereas the epidermis of the skin is ecologically like a pond surface or a forest soil, not a shell so much as a delicate interpenetration. (Shepard 1969 quoted in Macy 2007: 107)

As the self is revealed to be co-constitutive with the world, a sense of gratitude can arise; gratitude towards the multi-stranded web of life from which our current human consciousness has sprung, and which still supports it in the present. It is important to note that from such a perspective, ethical behaviour is not the result of an abstract feeling of moral duty, along the lines of 'I ought to be more considerate to the 'other' because I owe it'. Instead, it follows logically from what could be understood as a radical expansion of what is understood as 'self-interest'. Joanna Macy points out that the development of an "ecological self" makes moral exhortation redundant:

> It would not occur to me to plead with you, 'Don't saw off your leg. That would be an act of violence' It wouldn't occur to me (or to you) because your leg is part of your body. Well, so are the trees in the Amazon rain basin. They are our external lungs. We are beginning to realize that the world is our body (Macy 2007: 157)

In his book *Song of the Earth,* Jonathan Bate contrasts the notion of 'environmentalism' with a more recent movement known as 'deep ecology'. As Bate points out, the word 'environmentalism' is revealing, since

> 'Environ' means 'around.' Environmentalists are people who care about the world *around us*: anthropocentrism, the valuation of nature only in so far as it radiates out from humankind, remains a given. (Bate 2000: 138)

A similar point is also made by Jeff Humphries:

> Western environmentalism shares with the exploitative capitalism it decries a view of human beings as fundamentally different from nature, their differences having to do with what comes next: protection, or exploitation for profit. Environmentalism in general proposes to protect nature not by asserting a greater human intimacy with it, but by *increasing* the barriers, legal, real, and metaphysical, between humans and nature so that the latter is protected through isolation from all things human. (Humphries 1999: 12)

Bate notes that environmentalism shares common roots with the aesthetic theories of the 'Picturesque', and points out that as a consequence of this legacy, it is much easier to mobilise support in favour of, for example, "a clear lake in the mountains" or "a cuddly giant panda", than for "un-picturesque but ecologically crucial phenomena such as peatbogs and earthworm communities." (Bate 2000: 138)

> Stopping a few motorways and saving a few spotted owls will not solve the world's ecological crisis. There is indeed a case for the argument that Western environmentalism - keeping *our* countryside picturesque - exacerbates world-wide ecological degradation by shipping the production processes that cause the worst pollution out to the Third World where *we* won't notice them and (...) *they* can't afford to regulate them. (ibid.)

Arguing along these lines, 'deep ecologists' make the case that the only hope of averting the worldwide ecological crisis is

> nothing less than a complete transformation of Western value systems. At the centre of the deep ecological project is a critique of Cartesian dualism and mastery, of what is sometimes termed 'the arrogance of the Enlightenment.' (ibid.)

Perhaps Moore's photographs could be seen as an early indication (one among many others) that such a transformation has already begun to take effect. In their consequent refusal to 'take sides', his images are beginning to sketch out alternative ways of being in (and with) the world. Could it be that Moore's images will speak more clearly to future generations than they did to his contemporaries?

More is at stake than the reputation of a not-so-well-known British photographer of the 20th century: How is it possible to overcome the sense of paralysis we seem to be experiencing in the face of the unprecedented crises the next few decades are likely to hold? What are we to make of the increasing certitude that politics is failing us? John Cage, whose writings Moore read with great interest, identified the problem well:

> Politics consists of affirming and wanting domination. (...) the present problem is not political. The problem is to put an end to politics. (Cage 1981: 112) (W)e must assure each person the basics of life. But in my opinion, we will only manage that by realizing that we are all here together. Not separate. Every authority, be it political or economic, that we have asked to formulate the problem – let's not even talk about finding answers yet! - represents techniques of separation. Until recently, our only thought has been to separate ourselves. (...) (W)e must first break ourselves from the habit of asserting our individuality and our values alone. (ibid.: 216)

> The goal is to escape the idea of a goal. That's what I'm trying to accomplish in my field: an ecological music. A music that would permit us to inhabit the world. And I mean the whole world, and not just a particular part of the world. The world in its entirety, and not separate fragments or parts of the world. The world recognized at last for what it is. We must construct, that is, gather together what exists in a dispersed state. As soon as we give it a try, we realize that everything already goes together. Things were gathered together before us; all we have done is to separate them. Our task, henceforth, is to reconnect them. (...) I try to make my music show us that we *already* inhabit our environment. (ibid.: 215)

We live in an age of consequences. "(I)nsight teaches me that my choices do indeed touch others, and in a manner unsuspected by Sartre, I choose for all when I choose for myself." (Cook 1977: 118) This is reflected in the ideal of the *Bodhisattva;* In Buddhist mythology it is said that upon attaining enlightenment, the original Buddha did not to enter final *nirvana*,

but instead chose to be reborn as a Bodhisattva into countless cycles of life and death, so that he could work towards the enlightenment of all sentient beings, "until, in the course of innumerable ages, even the grass and the dust have attained Buddhahood." (Watts 1962: 81) Enlightenment in the Buddhist sense is therefore not to be understood as personal salvation 'for one', a goal which can be pursued selfishly.[116]

> The Bodhisattva (...) cannot make a brash, selfish assault on the citadel of *nirvana*, because he knows he is not alone and that no one can enter alone. He must, therefore, find his own ultimate good in the good of the other. He is a sympathetic being in the same way that a string on a violin is sympathetic; when the other strings vibrate, it vibrates, and when it vibrates, so do the others. This is, admittedly, not the warm, melting sympathy known in human emotions, but a sympathy which is akin to the insight into emptiness itself. This may be said unequivocally; this sympathy is nothing more than the dynamic, social manifestation of *prajna*, insight in action. (Cook 1977: 118)

The obligations of a Bodhisattva extend far beyond the sphere of the human; given the mutual interdependence of all things, he or she must adopt "an ethical stance towards all things":

> including water, soil, stone, and even human artefacts, which is consonant with this interdependence. (...) First, whenever it is in my power, I must promote their destinies in the same way in which they indubitably promote mine. Second, looked at from the negative side, I must abstain from actions which interfere in their destinies, and which detract from their integrity, and which degrade or nullify them. But I depend on these things in a number of ways, one of which is to use them for my own benefit. For I could not exist for a day if I did not use them. Therefore, in a world in which I must destroy and consume in order to continue to exist, I must use what is necessary with gratitude and respect. Part of this is a frugality born of this respect and gratitude, for to waste, out of greed or carelessness, is the rankest sort of ingratitude. It nullifies the thing we depend on, murders it, and in so doing, we murder ourselves and others. (Cook 1977: 119)[117]

The realisation that the self is fundamentally empty and pliable is what makes the "religious life and its goal" as conceived by Buddhism possible in the first place. (Cook 1977: 42) If our behaviour were determined by our inherent (and therefore unchangeable) character, ethical behaviour would be an impossibility. For example, if a negative emotion such as anger

> were to possess any independent, real existence, then I would be faced with a great problem, for it would exist in me apart from other internal and external causes, a constant personality defect with which I would have to cope. However, since anger is a momentary state arising from conditions and then subsiding because of other conditions, when it is gone, it is really gone, extinct. I am thus not *intrinsically* an angry person, or a good person, or a bad person, or any other kind of person. (...) These momentary states thus have no hold on me at all. I am always free to assume a new state in the next instant. (Cook 1977: 41, on this topic, see also The Dalai Lama 2002: 15ff))

Accepting that our self and the world are fundamentally co-constitutive entails the acceptance that our knowledge of 'the world out there' is forever incomplete and partial. Any opinions we may hold about it are necessarily biased and partial, and any attempt at describing it will

necessarily miss out certain part-aspects. Considered properly, this insight knocks the bottom out of fundamentalist attitudes of all persuasions, religious as well as secular-materialist. John Danvers suggests that we might want to be more accepting of uncertainty:

> If we consider the world as a world-in-process and that indeterminacy is a significant characteristic of our lives, and if we also acknowledge that there is a need to balance or suspend judgement in the face of the multiple contradictions, ambiguities and paradoxes that we are presented with, then we might agree that it may be wise to doubt and to live with uncertainty as a positive quality. Being non-dogmatic, tolerant, accepting of impermanence and open to changes of mind and revisions of opinion, may be less foolish than being dogmatic, intolerant, resistant to impermanence and closed to revisions of opinion. Maintaining a state of dispassionate interest or compassionate disinterest in the multiplicity of views, beliefs and values that surround us, and exercising a robust non-attachment to one fixed belief or opinion, may be useful ways in which to cope with, and to enjoy, the complexity and diversity of life. It may be that we should aim to stand firmly at a point of balance, to be a pivot and an opening, to find the | midpoint, to be in a state of betweenness in the *contrarium* | (...), a zone of balanced oscillation in which multiple perspectives are suspended in the open-work which is our lived experience." (Danvers 2006: 324, 325, 345)

Günter Wohlfart observes that in the West, "the late- or postmodern decentering of the subject has been, and over and over again still is, seen in purely negative terms as deficiency, as a loss or weakening of the self", even as "dangerous." (Wohlfart 2000b: 40, trans. auct.) At the root of such mistrust he detects "a not entirely consequent nihilism".

How, he asks, may we gain a more positive view of this ongoing decentering, especially since a simple "reversion to a pre-modern transcendence of the Ego in the eminent, positive sense of a *unio mystica* seems no longer feasible in our post-Christian, post-metaphysical times"? (ibid.)

A possible alternative (and one which seems to have provided attractive for Moore) may be to take our thought eastward: "To see the death of the ego not as a merely passive 'giving up' or 'loss' of the self, but (in the daoist-zennist sense of the 'big death'), as *the highest task or destiny of the self*." (Wohlfart 2000b: 40, trans. auct., emphasis added.)

Moore's images are remarkable for the extent to which they manage to keep qualities normally seen as opposites, such as 'subjective' and 'objective', in oscillation. His approach draws attention to the fact that the status of a photograph can never be determined conclusively, and is perhaps fundamentally undecidable. A similar situation applies with regard to the question whether Moore's approach is the *result* of a worldview in keeping with Hua Yen, as outlined above, or whether his images are perhaps rather a *means to an end*, a kind of 'message' directing the viewer towards such an attitude. The two facets seem to be

inseparable from each other: the images are expressive *and* conducive of such an attitude. Here lies a paradox which any 'Zen' artist has to live with: almost as soon as the artistic utterance is made, it needs to be taken back and declared superfluous. John Cage reflected on this phenomenon in relation to music:

> Music as I envision it... But here, I must admit the difficulty. It is at one and the same time a pedagogical music and a music of 'reality' which takes for granted that pedagogy has been thrown out, finished, we've graduated, a music, that is, that's an invitation to something I'd like to call *nobility*. (Cage 1981: 201)

It could also be said that for Moore's photographs to be properly appreciated, it is helpful if the viewer *already* brings such an attitude to the image. This is so because if the viewer treats the image from the start as an essentially 'other', a reified 'thing' with a limited set of fixed qualities, he or she is bound to be disappointed. Does this mean that Moore is only able to preach to the converted? I would argue that this is not necessarily the case, since the slightest willingness on the part of the viewer to let the image dictate the encounter in its own terms will be instantly rewarded, and may set in motion a process of mutual amplification. Hisamatsu Shin'ichi identifies as one of the "seven characteristics" of Zen art the quality of "*subtle profundity or deep reserve*, (...) i.e., implication rather than naked exposure to the whole." (Hisamatsu 1971: 33) If one sees Moore's images as dull and empty, they will turn out to be just that. But given half a chance, they will surprise one with their riches.

5.2. The Question of Moore's Legacy

Compared to many of his British contemporaries, Moore's work is notable for its lack of overt political engagement. "Those who require photography to be at the barricades will not find Moore there - he is far behind the lines or, perhaps, in no-man's land." (Lancaster 1983: 7) As a result, there is the tendency by some to perceive his work as effete aestheticism - indulgent and perhaps even reactionary. (e.g. McEwen 1981, Mayne 1981: 162)

In an attempt to identify some of the dominant trends within British photography in the 1980s, Simon Watney notes "a broad swing of the historical pendulum away from a largely apolitical post-War analysis of photography, to one which was by contrast primarily political." (Watney 2005: 8) This went in parallel with "a growing hostility to what was dismissively termed 'the Fine Art tradition'", to which Raymond Moore unquestionably belonged. (ibid.) According to Watney, there was also

> a widely felt sense that photography lacked (and needed) its own specific curriculum, preferably tightly harnessed to the goal of anti-capitalist revolution, and the still fashionable Foucauldian premises that western society is uniquely repressive and incarcerationist. (ibid.)

Those were demands which Raymond Moore's images were failing to fulfil, apart perhaps from the most oblique references in his work to a sense of unease and disillusionment which was widely felt during the Thatcher years. If Watney is right in his observation that photography was increasingly being politicised before and during the 1980s, this may help to explain why Moore's approach became less and less fashionable with contemporaries.

While Moore was relatively well known for his dramatic early work, there is a sense that the more subtle work he produced from the late seventies onwards has largely been ignored. While his work was regularly published early on in his career, particularly in *Creative Camera*, there seems to have been less exposure for it after it had become more understated. William Bishop recalls how an already commissioned article on Moore, to be published in *Photography* magazine in 1987, was pulled at short notice because the editorial staff felt Moore's images would "stick out like a sore thumb", by which they meant that the images lacked the necessary "impact." (Introduction to an interview in Moore 1996: 14)

The rapid growth of 'creative' photography especially during the 1970s - which saw the establishment of much of the necessary infrastructure: specialist galleries, publications, Higher Education courses and Arts Council funding - also meant that by the 1980s there were many more positions clamouring for attention. Moore was no longer a big fish in a small pond, and his images suddenly may have seemed old-fashioned and unspectacular, compared to the more colourful and 'exciting' work they now had to contend with. Moore's credentials as a 'grand old man of British Fine Art photography' perhaps came back to haunt him, marking him out as an irredeemable Neo Romantic and Formalist, increasingly out of touch. David Brittain, who took over the editorship of Creative Camera from Peter Turner in the 1980s recalls that people tended to see Moore as "a 50s kind of guy from the transcendental school of Minor White" (Interview Brittain January 30, 2004)

A prevalent bias towards more conceptual and political work, even in the early nineties, may help to explain why Moore's photographs proved so difficult to sell when the archive of his work was offered at auction after his death.

Since then, there seems to have been another swing of the pendulum, making more 'contemplative' positions in photography acceptable once again. One could, for example, point towards the success the works of Gursky and Struth have enjoyed. In such a changed climate, it has perhaps become more likely that Moore's work would be given a fair hearing. As the artist Peter Schmidt, who taught alongside Moore at Watford expressed it: "In a room full of shouting people, the one who whispers becomes interesting." (Peter Schmidt [www] undated)

Unfortunately, the still unresolved impasse regarding Moore's archive means that the work has had very limited exposure in recent years, and it remains to be seen what a contemporary audience would make of his work. There is hope that Moore may yet prove to have been, in Modernist parlance, 'ahead of his times.'

It is worth quoting a number of contemporaries of Moore's on the subject of his legacy, in order to give a sense of the different ways in which the situation can be assessed. Peter Marshall writes:

> [Moore] only got a major show in a London gallery when the New York Museum of Modern Art pushed them into it and after his death there appeared to be a shameful rush of British institutions to push his work under the carpet. Photography - pure photography of the kind that Moore exemplified - was by then out of fashion and if you didn't construct some kind of set to photograph the museums and galleries were not interested. (Marshall [www] undated: Part 2)

Ian Jeffrey writes:

> He did not have successors, and his work is totally removed from anything being done today in G.B. He was a late modernist, if such a category exists. Late modernists remarked on their own perceptions, disclosed their own poetic sensibilities, and thought of themselves and presented themselves as solitaries. Today's postmodernist aesthetic is far more overt and sociable; it is even impersonal. A postmodernist might mean to instruct or to entertain or just to take up your time, but the idea which sustained the Moore generation (which is really that of the 1940s) was that the artist had a powerful or remarkable sensibility, which it was impossible to overlook. Postmodernism would see that outlook as offensive. The view of Moore's generation was that the artist was a privileged and even an exceptional creature, unusually gifted. A postmodernist might be unusually bold or lucky or hyperactive, but not gifted - in the musician sense. Moore, you might say, was the last 'gifted' photographer in Britain. The whole of postmodernism is involved in a repudiation of what Moore stood for. (Fax Ian Jeffrey, January 12, 2001)

However, it is also possible to interpret Moore's work as an important link between the two cultural paradigms Jeffrey is talking about. Roy Hammans writes

> [Moore's] work is still held up as an example of a type of imagery that helped break down the boundaries between traditional photography and 'fine art', smoothing the way for a new

> generation of artists to use the medium freely in whatever way they felt appropriate. (Hammans 2004 [www])

The anonymous writer of Moore's obituary in *the Annual Obituary* laments the fact that

> Despite his later success and his inclusion in every major photographic exhibition in the last decade, Raymond Moore is probably still more appreciated in Europe and the US than he is in Britain. Perhaps this is inevitable given the commonplace nature of the subjects he celebrates. Perhaps it is hardest of all for us, who are closest to them, to throw off our own blinkers as Moore would have us do and 'become more sensitive to the import of what is around us.' (Burgess 1990: 611)

Although it is of course deplorable that Moore never received the attention or support which he probably deserved, there is also a sense that the peculiar quality of his work grew directly out of the rather marginal existence which he was living, partly by choice and partly by force of circumstances. As Paul Hill has observes, "People like him wouldn't be producing exciting work if they were to accept what we would term a normal existence." (Hill in Stahli 2001: 22) Ian Jeffrey writes in a letter:

> It was probably crucial that he was never very successful. He was working at a time when even modest success was out of the question. You might get a job in an art school, but there were no commissions, and no way of establishing yourself as an artist-photographer. Most photographers, of his kind at least, seem to lose their touch when the going gets easier. He kept his gift. His melancholia was too deeply settled in him, and he was never softened by prosperity or by too much in the way of ease. (Letter Jeffrey, January 7, 2001: 2)

Janet Hall gives a balanced verdict:

> In spite of all the drawbacks, Raymond Moore's achievements were remarkable. Although always remaining on the periphery of mainstream photography he became internationally acclaimed by many respected authorities in the medium as a major figure in 20th century photography. He also led the way for other photographers in Britain wishing to find artistic expression through photography. Hall (1995: 41)

I would like to conclude this section by briefly considering the challenges posed by curating Raymond Moore's work in the future. By all accounts, the 1981 exhibition at the Hayward Gallery performed miserably at the box office, and Mark Haworth-Booth later regretted that Moore was not given more curatorial input. However, it is interesting to think about what advice Moore should have been given. For instance, should he have included more of the 'catchy' images like *Reading 1973*, or should he have left them out altogether, so that the unsettling silence of the rest might speak for itself? This is a conundrum which will face all future curators of Moore's work, and to my mind makes showing Moore's work in a 'retrospective' format problematic. Since his early photographs are so much more spectacular in tone, they tend to obliterate the more subtle voice of the late work if shown side by side. If the early work is allowed to set the standard, the late work can't help but fail.

In an essay in which she reflects on her experience as curator of the Martin Parr retrospective at the Barbican Arts Gallery in 2002, Val Williams makes some pertinent remarks on the potential pitfalls involved in curating photographic exhibitions today:

> Curators working today are vastly more aware of audiences than would have been the case a decade ago. The loyal core audience must be retained, and a new audience found. The 'photo audience' is no longer enough to justify the expense of a major exhibition, catalogue and surrounding events. For a curator, photography is a challenging medium, if only for the multiplicity of choices it presents: photographs which were produced as small prints in the seventies can now be as big as billboards. Photographic exhibitions can also be dull - lines of identically sized prints hung in a straight line on a white wall - and curators have to tread the line between over-presentation and orthodox traditionalism. (...)
> While over half the exhibitions currently being shown in the UK have a photographic component, Britain still lacks shows which show a scholarly, investigative attitude towards photography and its still many hidden histories. It is rare to see retrospectives of major photographic figures in the UK which attempt to construct a narrative as well as presenting images. Financial constraints, dependence on sponsors, lack of scholarly work being carried out at postgraduate level and a lack of connection between educational institutions and the gallery sector have resulted in a dearth of contemplative and research-based exhibition projects. The growth of a research-based culture in UK universities may well help to redress this, but there is still much work to be done. (Williams 2004 [www])

An interesting possibility might be to exhibit Moore's work in conjunction with other photographers whose work tends towards understatement and 'quietism', in order to bring this aspect into focus. Possible candidates for such a joint exhibition could be Heinrich Riebesehl, Henry Wessel, Gabriele Basilico, Stephen Shore's body of work "Uncommon Places", and Thomas Struth's "Cityscapes" from the 1970s and 1980s.

Fundamentally, the problem seems to lie in the fact that in trying too hard to get attention for Moore, one soon runs counter to the ethos of the work itself. Moore's images are doing little to attract attention, instead they require people to seek them out by their own initiative. They are like an offer one can either accept - or ignore. It is important to have faith that the people to whom Moore's images have something to say, *will* eventually find their way to them.

On the other hand, if one is convinced of the relevance of Moore's work, it is only appropriate that one should try to at least remove the obstacles which currently make it so difficult to accidentally stumble on his images. There is no doubt that a big retrospective exhibition by a respectable institution would be an important marker to show that the fortunes of Moore's legacy have changed for the better. On the other hand, much would already be gained if it became possible for the occasional picture to find its way into a group exhibition or a magazine article again, so that Moore's work could slowly be brought back into circulation.

6. Notes

[1] The intense contact with Far Eastern culture and ways of thinking, which was opened up to me when I met my wife Zhang Xin, has undoubtedly been an important element in this. Although I had known and loved Raymond Moore's work for several years previously, my interest in it was substantially rekindled by this event.

[2] It could be said that photographs do not per se 'represent' or 'reproduce' things, they are not in a strict sense 'of' something. This illusion only comes about in the mind of an observer believing him- or herself to be looking at the whole issue from outside or in retrospect. This observer again is only a construct in the mind of another, equally illusory observer (ourselves in this case). A photograph would perhaps better be described as a kind of tentacle or 'extension' of the world process, since it does not in any meaningful sense stand at a remove or 'opposite' of reality. An infinite number of causal chains link it to everything else: Causality only exists from the point of view of an observer.

[3] The extent to which Moore's work has been forgotten is brought home by the fact that a recently published three-volume *Encyclopedia of Twentieth Century Photography* manages to not even mention his name. (Warren 2006)

[4] Tathagatas or 'thus-goers' is another word for enlightened beings.

[5] Virginia Woolf expressed a similar ambition in one of her letters: "I should like to write four lines at a time, describing the same feeling, as a musician does; because it always seems to me that things are going on at so many different levels simultaneously." (Woolf 1979: 313)

[6] The attempt to use language to talk about photographs is akin to the 'impossible task' of translation. Jeff Humphries quotes Nabokov on the topic of translation: "I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity." (V.Nabokov in: *Problems of Translation: Onegin in English*) (Humphries 1999: 58)

[7] A letter sent "Monday morning 9.30" (Around May 1952) from Homefield House, Chiswick to Ray Howard-Jones c/o Webb, Penarth (Howard-Jones ephemera R1/2/3 Box 3)

[8] Wallasey Bathing Pool was opened in 1934 as one of the largest outdoor swimming-pools in Britain at the time. The complex was demolished in 1990 due to storm damage and lack of funds.

[9] Several of Moore's letters from the 1960s were sent from '75 Nyewood Lane, Bognor', where he was apparently visiting his father.

[10] The family albums are now in the possession of Moore's widow.

[11] Moore may have started his service at RAF Faversham in Kent. Unfortunately, Moore's military records were not accessible to my research.

[12] The Imperial War Museum in London holds samples of Richards' work.

[13] Victor Bowley recalls that around 1967/1968, the 'two Rays' undertook "a number of pilgrim-like visits" to the Welsh painter and poet David Jones (1885-1974), then living permanently in a hotel in Harrow. (Email Bowley, March 27, 2006.) Moore was making reproductions of drawings, possibly for a publication of Jones' work. (ibid.) According to Philip Thompson, Moore and Jones were friends. "There seems to me to be a similarity between them - painstaking, poetic, romantic, contemplative. He was a Welshman & Ray got great spiritual and aesthetic force from Pembrokeshire." (Letter Thompson April 7, 2004)

[14] A letter sent from Homefield House, Chiswick to c/o Mrs Cossey, postmarked May 22, 1952.

[15] When researching Van Wadenoyen's work in the collection of the National Museum of Photography in Bradford, I came across a print of an image reproduced in *Wayside Snapshots* under the title 'A sign of our times'. (Van Wadenoyen 1948: 29) It shows a rather quaint scene of a farmer working his field with a modern tractor, set against a hillside dotted with trees forming odd linear patterns. It seems that the image was not 'modern' enough for Van Wadenoyen, because he added an electricity or radar pylon *in pencil*, prominently placed on top of the hill where an area is spot-lit by a gap in the clouds. The image in its modified form is specifically *about* the intrusion of modern life into the world of yesterday, and it seems ironic that Van Wadenoyen would have resorted to reworking his images by hand in order to give them a more contemporary edge.

[16] In this context, see also Gerry Badger's essay "The art that hides itself" (Badger 2000).

[17] She may later have encouraged Moore to visit Flat Holm, because at least two of his photographs were taken there (RMC 0008 and RMC 0085).

[18] Referred to in several of Moore's letters as 'Miss Price'.
[19] They first met in 1969 when McClelland wrote an article on Moore in the *British Journal of Photography*.
[20] Very likely 'Rookery Farm' in Bury-St.-Edmunds.
[21] From a painting by Howard-Jones which shows the house in much the same condition, this photograph can be dated to approximately 1956.
[22] There is no evidence that Moore and Howard-Jones actually joined the I.C.A. In another 1950s letter, Moore mentions that he found he could not afford the subscription fees. Much later, in 1970 or 1971, Moore was asked to contribute 80 slides of his work to the image bank of the I.C.A. (This is mentioned in an undated letter held among the Howard-Jones ephemera at the National Library of Wales) Unfortunately, this collection of slides is unaccounted for.
[23] From an undated three page letter, sent from Homefield House W4, addressed to 'Dearest Wabwab' and signed 'Boofy' (the two Rays' nicknames for each other).
[24] From an undated letter from the early 1950s to "My dearest", sent "Wednesday evening" from "Homefield House".
[25] One of Ray Howard-Jones' address books contains the following entry: "Karl Scheunemann, Berlin Charlottenburg, Christstr. 38" (Howard-Jones ephemera, R 4/1).
[26] Entry in an otherwise mostly empty "scribbling diary" for 1954, written by Ray Howard-Jones across the dates December 22, 1954 - January 1, 1955. This is not the actual date of the incident.
[27] Her discarded tubes of oil paint still littered the floor of the shed when I visited in 2005.
[28] Although he tended to work in the landscape rather than the urban environment, Moore's approach could also be seen in the contexts of "street photography", or that of the wandering flâneur of Surrealist photography.
[29] She is referred to in some of Moore's letters as 'Lady B'.
[30] Sent from Homefield House, Chiswick to c/o Mrs Cossey in Penarth, undated but evidently written before Easter 1952.
[31] Sent from Homefield House, Chiswick, unaddressed and undated but evidently written around March 1952.
[32] Another letter, sent from Homefield House, Chiswick, unaddressed and undated but evidently written around March 1952.
[33] Sent from Homefield House, Chiswick, unaddressed and undated except for "Friday", but evidently written around the same time in 1952.
[34] Sent from Homefield House, Chiswick, unaddressed and undated ("Sunday evening") but written around March 1952.
[35] Sent from Homefield House, Chiswick, unaddressed and undated ("Thursday 11pm"), but written in 1952.
[36] Sent from Homefield House, Chiswick, unaddressed and undated ("Monday") but written around March 1952.
[37] An unaddressed and undated letter from the early days at Watford.
[38] Sent from Homefield House, Chiswick to Howard-Jones c/o Mrs Webb in Penarth, dated June 25, 1952.
[39] Sent from 29 Ashchurch Park Villas to Howard-Jones c/o M.Boots in Swansea, postmark May 11, 1955.
[40] The photograph includes a small sign reading "Connor Pass Rest" (Connor Pass is on the Dingle Peninsula in County Kerry).
[41] Russell Anderson recalls that Moore was particularly interested in architecture, and that they often discussed the topic. "He liked his visit to Chicago, seeing the modern skyscrapers he'd heard about in England." (Interview Anderson 2005.)
[42] In a 1984 interview Moore mentions that he uses a variety of papers. "I'm sick and tired of going to colleges where everybody's hung up on Record Rapid. I suppose I use Brovira more with a Paterson developer, Acuprint, which gives me a nice neutral black, that is not cold." (Brittain 1984: 45)
[43] Ray Howard-Jones was very interested in spiritual matters, and from early letters it seems that Moore shared her fascination to some extent. Howard-Jones' niece Nicola Purnell gained the impression that early on, the 'two Rays' held some rather quirky beliefs about guardian spirits looking after Ashchurch Park Villas in their absence. Purnell also recalls that after her aunt's death, she found many books on Daoism and Zen, as well as Judaeo-Christian religions in her house. After the

separation from Moore, Howard-Jones became increasingly religious, and was eventually ordained as an Oblate. A 1984 newspaper article describes Howard-Jones as "a deeply spiritual person", and continues: "Painter and Poetess, she writes 'I cannot look at any form of life without seeing God.' Brought up as an Anglican, she studied and rejected Buddhism because 'they just seem to go round in circles, but for the Christian the end is the beginning.'" (Drinkwater 1984)

[44] In an undated letter from the 1950s Moore mentions that someone called "Holmes" was brought in to introduce meditation techniques to the students at Watford. (Howard-Jones ephemera)

[45] Hamlyn helped set up the Raymond Moore Archive after Moore's death, and on that occasion held many conversations with his widow.

[46] From various letters it appears that the break-up took place early in the summer of 1971. (Howard-Jones ephemera R1/2/3 Box 3)

[47] It is difficult to tell to what extent Howard-Jones is exaggerating here, as no one I spoke to ever mentioned that Moore had serious psychological problems. In the opinion of Nigel Stacey, who started teaching at Watford around the same time as Moore, he "wasn't confused about life and knew things didn't always work out the way you want them to. He understood tragedy - but he wasn't morbid or anything." (Interview Stacey 2005)

[48] Draft of a letter addressed to "Alice M'Dear".

[49] Undated letter sent from Half Morton House in Dumfriesshire to Ray Howard-Jones at 29 Ashchurch Park Villas.

[50] An address book formerly owned by Ray Howard-Jones lists one "R.E. Moore, 15 Cedar Road, Watford". (Howard-Jones ephemera)

[51] Richard Sadler recalls that he first became aware of Moore's work through his involvement in this exhibition in 1967.

[52] Sadler is currently researching this interview and a transcript will be published in the near future.

[53] See the section on exhibitions by Moore.

[54] From a letter sent to Ray Howard-Jones from "Main Road, Old Clipstone, Mansfield, Wats", dated February 9, 1978.

[55] *Co-Optic* included the photographers Lewis Ambler, Kurt Benning, John Blakemore, Beverly Bryon, Eric Carpenter, Paul Hill, Isabella Jedrzejczyk, Paul Joyce, Gay Ryecart, Paddy Summerfield, Gail Tandy and Peter Turner. In 1977, the group held an exhibition titled *Singular Realities*, at the recently opened *Side Gallery* in Newcastle. (Badger 1977)

[56] A student of Moore's both at Trent and later at the Photographers' Place.

[57] In 1975, the curator William Jenkins presented the exhibition "New Topographics: Photographs of a Man-Altered Landscape" at the George Eastman House. It included work by Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicolas Nixon, John Schott, Stephen Shore and Henry Wessel jun. (Frizot 1998: 656)

[58] Now the University of Sunderland.

[59] Taylor had been at Derby as a student.

[60] The fact that "Maryport' contained the name of Moore's wife may have been no coincidence. It has been said by friends that Moore often chose the places he photographed for the allusive quality of their names. Jim Hamlyn says: "Titling...he was playing with that. 'Raes Knowes' / 'Ray's nose' was one of those things." (Interview Hamlyn 2005) (Raes Knowes is the title of RMC 0174)

[61] The first two images are RMC 0212 and RMC 0213, the last is unidentified.

[62] Information from a programme sheet held among the Raymond Moore ephemera at the Victoria and Albert Museum.

[63] Becker had met Moore through Kenneth Baird, his graduate advisor at Michigan, and recalls "I was Ray's last student, of sorts, and was living with Ray and Mary and their son David at the time of Ray's death. (...) Those were wonderful days spent photographing alongside Ray in Dumfriesshire and at the Cumbrian coast. In a very brief period, we became quite fond of each other. After Ray's death Mary asked me to return the following year to assist in the organization of Ray's archive at the house (...) However, I left Half Morton House before the first presentation of the print archive and reception, which Mary organized at Half Morton House that year [1988]". (Email Becker, February 13, 2004.)

[64] Paul Hill has also questioned how many of the prints in the archive were actually printed by Raymond Moore: "There were rumours that Ray always used to sign them on the back, so unless there was a signature on a print they would have been made by someone else. I think a lot of them were made by students." (Interview Hill, in Stahli 2001: 21) Conversely, Richard Sadler and others believe

that Moore often didn't sign his prints. (Interview Sadler 2007) In researching Moore's work in various collections I have come across a fair number of unsigned prints of high quality, and for this reason tend towards the latter view. Of the three students involved in preparing the archive for sale, at least Jim Hamlyn insists that there was never any printing from negatives while he was there. (Interview Hamlyn 2005) The other two were not asked this question.

[65] Moore's photographic work in fact spans up to five decades. As there is very little work from the 1940s and 1950s, presumably the archive was arranged into the three periods '1980s', '1970s', '1960s and earlier'.

[66] A few years previously, when Hamlyn was a student at Glasgow School of Art, Moore had occasionally been teaching there. Glasgow ran a scheme under which students were sent to photographers' workshops, and Hamlyn was already booked into one of Moore's 1986 workshops, when it was cancelled at short notice. Hamlyn never got another chance to attend a workshop, because one year later Moore was dead. Apart from helping with the archive, Hamlyn also assisted Mary Moore with her own exhibition projects, for example her 1991 show at Streetlevel Gallery in Glasgow, and her 1990 exhibition at Ffotogallery Cardiff.

[67] In 1997 Wood was editor of the *Art Sales Index*, a publication which records prices and other details of works of art sold at auction worldwide.

[68] The art market only began to recover around 1994 (Wood 1997: 11), by which time the unfortunate situation regarding the archive had perhaps dropped out of public perception somewhat, and the need to find a solution had lost its sense of urgency. In 1994 a last attempt was made to sell a section of the archive.

[69] A 1992 article in *Creative Camera* points out that if an overseas bid was successful, there would be no legal means to stop the material going abroad. (Creative Camera 1992: 4) According to Garner, even today exporting the material would present no difficulties. "The prints, valued individually, would not require licences. The only items that would automatically require an export licence would be manuscript material over a certain age". (Garner 2008)

[70] Moore's sister-in-law recalls that "in the 1980s, Ray would be selling framed prints for one hundred pounds apiece." (Interview Kate Moore 2007)

[71] One year previously, the auction house Christie's had offered a print of *Reading 1973* (RMC 0116) for auction, at an asking price of £ 600-800.

[72] As Garner recalls, the debacle surrounding the archive seemed to touch a raw nerve among the photographic community in Britain. "Certain people in the photographic world reacted in quite strong ways to what they knew of the story, making assumptions, even in certain instances denouncing Sotheby's as greedy vultures and so forth. The saga seemed to have the effect of rubbing salt into the old wounds of particular photographers who perhaps felt their own work had been neglected. It revealed many emotions and particularly the bitterness that some felt against the commercial world, their ambivalence towards a sector they denigrated while also wanting its endorsement." (Garner 2008)

[73] £ 4.5 million, mostly secured through a Heritage Lottery Fund grant of 3.75 million. (Jury 2002)

[74] XP-1 was launched by Ilford in 1980.

[75] Fineberg uses this expression with regard to Gerhard Richter's painting, but it could equally be applied to Moore's approach to photography.

[76] Herzogenrath about John Cage's approach. (Herzogenrath and Kreul 2002: 4)

[77] In the Zen arts of bonsai growing and brush painting, the pine tree is particularly appreciated for its ability to grow in adverse conditions, e.g. on the rocky slopes of a high mountain. Its shape may be gnarled, its branches weighed down by the snow, and its skin bleached by the sun, but it nevertheless clings on, elegantly fulfilling the potential of its situation. (see e.g. the introduction to Busch 1993)

[78] This is true even at a physiological level; the senses soon become insensitive to a signal which does not change over time. Some reptiles require optical impulses to move through their field of vision to even become aware of them. The human eye can register relative contrast but not absolute brightness levels. Because of this, the eyes need to be constantly moved across the field of vision, in minuscule scanning movements called 'saccadic jumps'.

[79] In a photograph, the visible demarcates the limits of what remains invisible. This is true even in the crudest sense: a photograph is only able to show us 'a house' for example, because we are no longer able to see the sky behind it. The moment our line of sight is confronted with an obstacle, it can

extend no further. This is not a problem; if it was not so, it would be completely impossible to 'see' anything at all. We are only ever able to see 'this, not that', but never the totality of the world itself.

[80] Of course, even that statement verges on the meaningless in the absence of an observer.

[81] In Jullien's view, the dynamic for the development of Western thought has stemmed from the contradiction between on the one hand, the mechanistic or determinist theory, and on the other the teleological one. The former (whose precursors were Empedocles and Democritus) asks "from what?", the latter (represented by Anaxagoras, Diogenes of Apollonia, Plato and Aristotle) asks "to what end?" "Despite their opposition, both Western alternatives are based on a *common notion* of causality, a notion that Chinese tradition does not seem to share." (Jullien 1995: 246, 247)

[82] In Brett Rogers' view, photographers like Martin Parr, Paul Graham and Chris Killip subvert and challenge the documentary aesthetic, while nevertheless continuing to rely on the 'realist paradigm' which has traditionally underwritten documentary work (that is, the notion that there is *at least in principle*, a world which exists independently of the distortions introduced by individual perspectives). (Rogers, B. 1994: no pagination)

[83] Although the overall contrast is low, the local contrast is not. When one looks at the image through squinted eyes it seems to consist almost exclusively of shades of grey of medium brightness, but because the fine texture of e.g. the facade also contains proper blacks and whites, a histogram of the image would probably show a 'normal' bell-shaped curve. This seems true for many of Moore's later images.

[84] A phoneme is a theoretical or mental abstraction of a speech sound, not its actual physical realization. A phoneme can be conceptualised as a group of related phones (called allophones), which are thought to be categorically identical by speakers of a certain language. For example, the /l/ sounds in the words 'light' and 'last' are of a different quality, but are perceived as 'the same' by English speakers. To speakers of English, they are allophones of the single phoneme /l/, and differ only because they appear in a different phonetic context.

On the other hand, /r/ and /l/ are different phonemes for English speakers, which can be demonstrated by pointing out the existence of so-called 'minimal pairs', consisting of two words which are only differentiated by the pair of phonemes in question, such as 'ramp' and 'lamp'. For someone who only speaks Japanese, those two English phonemes are allophones of one and the same Japanese phoneme, and there is therefore no meaningful difference between the two.

[85] As Gregory Bateson points out in his 'Metalogues', "(a)n explanatory principle - like "gravity" or "instinct" - really explains nothing. It's a sort of conventional agreement between scientists to stop trying to explain things at a certain point." (Bateson 1987b: 39) This corresponds with how science (or thought more generally) proceeds by way of *hypotheses*, each attempting to "explain some particular something" (but not everything). (ibid.)

[86] This is analogous to what is known as the 'anthropic principle' in cosmology, and may be considered a logical extension of that notion: When pondering the question why the universe is configured in exactly the way it needs to be for human life to exist, we have to keep in mind that if it weren't, we wouldn't be in a position to ask the question. The conundrum is framed from the point of view of the human species as a whole, but there is no reason to stop there; equally well one could ask 'Why do I exist?', 'Why do I find myself in the present state of mind?' 'Why does the world appear to me as it does?' and so on. The answer each time, if one is not content with incomplete part-answers, must be: 'Because that's the way it is.'

The world is looking at itself through us. As George Spencer Brown puts it: "(W)e cannot escape the fact that the world we know is constructed in order (and thus in such a way as to be able) to see itself. This is indeed amazing. Not so much in view of what it sees, although this may appear fantastic enough, but in respect of the fact that in *can* see *at all*. (...) It seems hard to find an acceptable answer to the question of how or why the world conceives a desire, and discovers an ability, to see itself, and appears to suffer the process. That it does so is sometimes called the original mystery. Perhaps, in view of *the form* in which *we* presently *take* ourselves *to exist*, the mystery *arises from* our insistence on *framing* a question where there is, in reality, *nothing* to question. (Spencer Brown 1969: 105, italics original)

[87] From an 'objective' point of view, the method of defining by giving examples may seem worryingly circular, since it can easily lead to a situation in which the opinion of a so-called connoisseur has to be taken on trust; there is a fine line between sensitive 'pointing out' and the gratuitously prescriptive.

The terms presented in the following need to be considered in an 'aesthetic' manner instead of a purely rational one.

[88] In relation to photography it is interesting to mention the concept of *konomi* here, because it blurs the distinction between the 'making' and the 'choosing' of artworks which may be deemed expressive of Zen. The great Japanese tea masters, such as Sen no Rikyû and Furuta Oribe not only commissioned and supervised the making of teabowls according to Zen aesthetic criteria, but often "critically chose (*konomu*)" already existing earthenware bowls, based on their highly developed "Tea sense (*konomi*)." (Hisamatsu: 1971: 90) "Specially favoured (were) Korean rice bowls of the cheapest quality, a peasant ware of crude texture from which the tea masters (...) selected unintentional masterpieces..." (Watts 1962: 211) Hisamatsu writes: "More than mere liking, |*konomu*| means being active, creative, or formative (...) (it) implies both creating and choosing". (Hisamatsu: 1971: 92)

[89] Kôshirô does not give a source for this quotation, although it is reminiscent of a passage in the Daodejing which advocates that one should *wei wuwei* ('savour the flavourless/bland'). (see Jullien 2004: 42)

[90] *Hua Yen* could be understood as the philosophical underpinning of the more practical Zen. For a fuller discussion see the section 'A Hua Yen Worldview'.

[91] Considered properly, *all* uses of language are metaphorical, even though this fact may be temporarily obscured. Wohlfart notes that poetical uses of language in particular bring this fact to our attention, but adds: "on the other hand, has it not also always been a goal of great poetry to show things in their incomparability and in their unique self-same-ness (*Sichselbstgleichheit*)? Is not great poetry also a struggle against the metaphor? (...) I would like to put forward the thesis that great rhetoric (as great art in general) often tends towards the 'artless'. Great poetry resists becoming 'poetical' - in that respect it is also a-metaphorical. In short: great poetry - at least some of it - includes the opposite tendency of the *antimetaphorical* and *antipoetical*, even the non-verbal." (Wohlfart 2000:158,159 trans. auct.)

[92] Artists seem to fall into two categories; those who produce their most significant work when they are young, and those whose work acquires more and more depth as they grow older. There may be a tendency to overlook the work of artists of the second type, since its qualities are perhaps more difficult to appreciate. In the context of an art market with a constant demand for exciting new 'product'; youthful rebellion, iconoclasm and controversy are much more likely to gain attention than a subtle deepening of insight or broadening of already existing traditions.

[93] This culminated in Thatcher's chilling assertion that there was now 'no such thing as society.' Thatcher made the infamous remark during an interview by Douglas Keay, which was published in *Woman's Own* under the title "Aids, education and the year 2000!" on October 20, 1987. (Thatcher 1987 [www])

[94] In the English translation of Shin'ichi Hisamatsu's *Zen and the Fine Arts*, yûgen is rendered as "Subtle Profundity" or "Deep Reserve". To Hisamatsu, yûgen is one of seven aspects which together characterise expressions of Zen (he points out that Zen can find expressions in works of art, as well as in something as apparently ordinary as a hand gesture or a remark). The other six characteristics are: Asymmetry *(fukinsei)* / Simplicity *(kanso)* / Austere Sublimity or Lofty Dryness *(kokô)* / Naturalness *(shizen)* / Freedom from Attachment *(datsuzoku)* / Tranquillity *(seijaku)*.

These do not amount to a definition of what Zen is, but taken together may form a kind of exclusion zone of what it is not. Neither of the "Seven Characteristics" can be defined in isolation from the others, and in a true work of Zen all of them need to be present. For example, an artwork which contains only "simplicity", cannot be said to express Zen unless all of the other qualities are discernible too. The Characteristics are all of equal importance, and are various aspects of the same unified and inseparable expression of what Hisamatsu alternately calls "the Fundamental Subject that is Absolutely and Actively Nothing" and "the Self-Awareness of the Formless Self" (Hisamatsu 1971: 53, 45). According to Hisamtsu, the "Fundamental Subject" is both the subject and the source of all expressions of Zen.

[95] From a Zen Buddhist view, the true nature of all phenomena is emptiness, but it is futile to try to grasp (or try to represent) that emptiness itself. As Keiji Nishitani puts it, "Emptiness lies absolutely on the near side, more so than what we normally regard as our own self. Emptiness, or Nothingness, is not something we can turn to. It is not something "out there" in front of us. It defies objective representation; no sooner do we assume such an attitude toward it than emptiness withdraws into hiding." (Nishitani 1983: 97)

[96] Or, from a different but equally valid point of view, a primary 'seed' of a new reality.

[97] Martin Lister has argued convincingly that the transition from traditional to digital photography may not be as clear cut (or 'revolutionary') as often assumed: "(W)hat a photograph refers to is at least partly the way the world is represented in other images (...).]This means that[the distinction between the photographic and the digital becomes less sharp. The frequently made observation that digital images are re-workings of received images, are built from fragments and layers of other images, is better understood as a meta-form of processes long involving the photographic image; not a radical difference but an acceleration of a shared quality." (Lister 1995: 13) Although Moore's images are straight analogue photographs, they draw attention to the nature of photography as "a cumulative medium, in which successive observations elaborate upon the ones that have come before." (Galassi 2000: 47) Moore's photographs are often multi-layered in themselves (using reflections for example), and their underdetermined appearance brings to awareness that in each moment of perception, the rich storehouse of our visual memory is implicated.

[98] It could be said that in Moore's hands, artistic practice becomes a means by which to question certain basic assumptions we hold about the world. At the same time, the work clearly resists being reduced to its conceptual aspect: aesthetic experience and the insight it enables advance in unison. Often theory and artistic practice are seen as opposites, but if one conceives of artistic practice in the way just mentioned, certain similarities with theory become evident. Dale Wright speaks about the similarity between Buddhist meditation on the one hand, and theoretical reflection on mediation on the other. He makes the point that both meditation and theoretical reflection may be "considered 'theory', insofar as both require a temporary step back out of ordinary life; they are exceptional practices requiring the suspension of ordinary practice. They are both temporary, artificial, experimental removals from worldly activities for the intended purpose of reconfiguring one's overall orientation to daily life." (Wright 2000: 212) "Stepping back out of the rush of everyday life to reflect or meditate is also, in effect, stepping back out of the self; it sets up an opportunity to consider being (theory), or to strive to be (practice), something other than what you have been so far. That is clearly the overarching point of Buddhist practice: to transcend yourself, to go beyond yourself, to become someone wiser, more insightful, more compassionate, more flexibly attuned to the world than the self you have been. (ibid.: 213) Perhaps artistic practice and the decision to expose oneself to works of art also might be seen as such "experimental removals."

[99] The Norwegian philosopher Arne Naess (who originally coined the term 'Deep Ecology') has adapted the Hindu notion of 'self-realization', defining it as a progression by which "the self to be realized extends further and further beyond the separate ego and includes more and more of the phenomenal world." (quoted in Macy 2007: 156)

[100] The Neuroscientists Edelmann and Tononi eloquently state the conundrum: "No matter how accurate the description of the physical processes underlying it, it is hard to conceive how the world of subjective experience - the seeing of blue and the feeling of warmth - springs out of mere physical events. And yet, in an age in which brain imaging, general anaesthesia, and neurosurgery are becoming commonplace, we are aware that the world of conscious experience depends all too closely on the delicate workings of the brain. We are aware that consciousness, in all its glory, can be annihilated by a minuscule lesion or a slight chemical imbalance in certain parts of the brain. In fact, our conscious life is annihilated every time the mode of activity in our brain changes and we fall into dreamless sleep. We are also aware that our own private consciousness is, in a profound sense, all there is. The flattened dome of the sky and the hundred other visible things underneath, including the brain itself - in short, the entire world - exist, for each of us, only as part of our consciousness, and they perish with it. This enigma wrapped within a mystery of how subjective experience relates to certain objectively describable events is what Arthur Schopenhauer brilliantly called the "'world knot'." (Edelman and Tononi 2000: 2)

[101] It also follows from this ideal that appropriate action should ideally be taken immediately, without prior deliberation. No conceptual model, however complex, can hope to do justice to the subtlety of the unique conjuncture of the world-process which exists now and only now. Action which is entirely appropriate to the circumstances therefore has to follow "...with the immediacy of sound issuing from the hands when they are clapped, or sparks from a flint when struck." (Watts 1967: 168) This is not to denigrate the role of thought or careful planning, but concepts and ways of thinking also need to remain flexible to be able to adjust to changing circumstances. Although no hard-and -fast recipes for

successful courses of action can be given in advance, the ability to read situations and respond appropriately can be practised, *for example* by exposing oneself to the bland.

[102] It is interesting to note the many ingenious ways by which photographers have tried to sidestep their medium's inherent partiality, the necessity to choose a limited aspect of the world as a whole. There are typological approaches (August Sander, The Bechers), ambitious surveys (Eugène Atget, The 'Mission Héliographique'), there are attempts to greatly expand the spatial dimension covered by a single photograph (Ed Ruscha's 1965 book *Every Building on Sunset Strip*), there are attempts to expand the temporal dimension contained in a single image (Michael Wesely's photographs of building sites, exposed for several years), and there are legions of photographers who blatantly claim not to have chosen their photographs by not having looked through the viewfinder. More recently, digital 'High Dynamic Range' technology promises to make obsolete the necessity to choose a limited range of contrast from the brightness range existing in a given scene. All of these seem to constitute attempts to 'take in more' of the world, to evade the subjectivity and partiality inherent in the medium.

[103] For the ancient Chinese too, "Time is not independent of things, but a fundamental aspect of them. Unlike traditions that devalue both time and change in pursuit the timeless and eternal, in classical China things are always transforming (*wuhua*). In fact, in the absence of some claim to objectivity that "objectifies" and thus makes "objects" of phenomena, the Chinese tradition does not have the separation between time and entities that would allow for either time without entities, or entities without time - there is no possibility of either an empty temporal corridor or an eternal anything (in the sense of being timeless)." (Ames and Hall 2003: 15)

[104] As is often mentioned, Moore was the first living photographer to be exhibited by any of the British Arts Councils. (Haworth-Booth in Moore: 1981: 11)

[105] Gerry Badger speaks of a "non-style" in his discussion of Stephen Shore's series *Uncommon Places*, and helpfully suggests the term "quiet photographers" for such specimens. He notes that: "such an attitude contrasts with much thinking about serious photography, especially in high modernist thinking, where it was almost de rigeur to exaggerate authorial mediation in order to counteract the mimetic, mechanistic nature of the camera, while at the same time making photographs that were nominally in the documentary mode. (...) Like anyone else wrestling with this tricky medium, the 'quiet' photographer is totally assured of the fact that a 'simple', 'straightforward' act of recording is anything but. (...) The goal of the 'quiet' photographer is an elusive one, the illusion of transparency, but not a dumb, or mute transparency. 'Quiet' photographers do not lack a voice, but that voice is always calm, measured, appropriate, reasonable." (Badger 2002: no page numbering)

[106] On this issue, see Aldous Huxley's essay 'Education For Freedom' in *Brave New World Revisited* (Huxley 1958), as well as his foreword to Krishnamurti's *The First and Last Freedom* (Huxley 1959), in which he writes: "In the contexts of religion and politics, words are not regarded as standing, rather inadequately, for things and events; on the contrary, things and events are regarded as particular illustrations of words." (no pagination)

[107] From a 1980s letter by Alec Sutherland to Moore, marked 'Lowbank' and dated 'October 30'.

[108] Note that Pirsig choses to call his theory a 'metaphysics': He is under no illusion that the new view he proposes is somehow more true, or comes 'closer to reality' than the old one. The change of attitude is to be adopted for the simple fact that it can make sense of a wider range of observable phenomena ("substance", "subject" and "object" are not negated, but only put on new foundations; while "quality" now occupies centre stage and is redeemed from its previous status as a mere figment of the imagination).

[109] The philosopher Nishida Kitarô suggests a view of reality which has much in common with Pirsig's, although Nishida substitutes Pirsig's notion of 'Dynamic Quality' with the term 'Pure Experience': "For some time now I had in mind to try and explain all of reality in terms of pure experience (...). Along the way, I came to think that it is not that there is an individual that has the experience, but that there is an experience that has the individual, that experience is more basic than any distinction individuals bring to it. (Nishida 1990: xxx)

[110] The Buddhist term *samadhi* usually refers to a state of mind of absolute concentration, achieved e.g. in deep meditation. Heisig points out that for Nishitani, "*(s)amadhi* is not merely a state of settled mind, (...)but also a state of being settled that applies to the true form of all things." Three main aspects can be differentiated: "First, *samadhi* (...) is an elemental activity that defines a thing and settles it in its own homeground. This is intended to replace the idea of a fixed substance or self that defines itself by the activities it is caught up in, by its 'being at doing' as [Nishitani] calls it. To be

settled in *samadhi* is to be fundamentally unsettled; its homeground is in its homelessness in the world of being and becoming. Second, *samadhi* does not simply confine individual things to their nature but defines them relationally with all things. Its being centred is not only a concentration of its whole nature in everything it does, but represents a central point for everything about it, just as it is part of the concentration of those things. Since it is acting freely and naturally, it is not preoccupied with protecting itself against the activities of others. Self-centredness is at the same time other-centredness. At the homeground of the self and all things, every action takes place naturally, without the interference of a reaction. (...) Third, this state of acting naturally, in according with the self-nature of oneself and all things, allows a thing to be fully present in all of its forms without being locked into any of them. Lacking substance, every manifestation shows instead the formlessness of true suchness, that is that 'form is emptiness and emptiness is form.' This means that whatever is done in *samadhi* is done spontaneously, and not tailored to the form of one's wishes or even one's ideals. There is not form to conform to, because there is no self to be formed. It is like free play, a 'self-joyous sporting in *samadhi*' as Dogen calls it, in which forms come and go because there is no model to impede them. Behavior on this homeground of emptiness does not observe custom or rule, nor is it the practice of principles. It is the spontaneous observance of a self no longer attached to itself so that it can 'realize its surroundings'." (Heisig 2001: 224, 225)

[111] The 'conventional self' is entirely unsuitable as a point of origin of a creative act. If we say that 'Raymond Moore' is taking a picture, this is merely figurative language, a kind of common-sensical (but wrong) shorthand for the more complex processes which apply. If we are honestly attempting to trace back to its origin the decision to press the shutter, stopping short at the conventional self will not do. Looking at the neuronal activity of the photographer will not reveal a homunculus at the beginning of the causal chain. Instead, the decision to press the shutter seems to 'well up by itself', caused by an ultimately limitless number of interrelated factors (depending on where we first place the analytical knife, we will draw a different conclusion what caused the image to be taken: 'artistic influence', 'neuronal activity', 'discourses' in society and art history etc. As soon as one is trying to make sense of what is happening, it is found that causes cause causes - nowhere is there a cut-off point, nowhere is there an origin for what happens spontaneously: *Dao fa zi ran* (the path emerges by itself).

[112] The Romanisation of Chinese terms in this quotation was changed to Pinyin.

[113] Of course it is possible that on closer examination one of the two explanations will turn out to be more convincing; perhaps the undulating contour of the shoreline may hide a pattern of more substantial rocky foundations which determine the shape of the pebble-deposits. Alternatively, the nature of the waves approaching the beach may be explicable in terms of resonance patterns generated by the shape of that bay, or the Atlantic as a whole. However, such a finding would merely shift 'the problem' somewhere else, as we now would have to ask 'how did those rocky foundations come about?' or 'how can the shape of that bay be explained?' Any part-answer which can be given only raises new questions.

[114] Seng Can is considered to be the third 'patriarch' of Zen (Chan) in China. Buddhism arose in India in the sixth century BC, and began to spread to China during the first century AD. According to tradition, the *Chan* sect of Buddhism (which derived its name from the Sanskrit word *Dhyana*, meaning 'meditation') was first introduced to China by the Indian monk Bodhidharma in 520 AD, and was transmitted from master to disciple first to Shen Guang (Huike) (483-593), and by him to Seng Can (d.606). In contrast to certain other strands of Buddhism, which held that enlightenment was to be achieved by long and arduous practice, the reciting of sutras and the accumulation of good karma - possibly over many cycles of rebirth - Chan emphasised the necessity of "instantaneous" awakening. (Watts: 1962: 103) "If *nirvana* is not to be found by grasping, there can be no question of approaching it in stages, by the slow process of the accumulation of knowledge. It must be realized in a single flash of insight, which is *tun wu*, or, in Japanese, *satori*, the familiar Zen term for instantaneous awakening." (ibid.) Whereas Indian Buddhism tended to lay the emphasis on quieting the mind, suppressing emotion and "shutting out experience" through rigorous practice (ibid.: 109), Zen started from the assumption that there was nothing to be suppressed and nothing to do the suppressing with in the first place, and that therefore the goal had to be an unmediated, visceral insight into this truth - the absence of a transcendental 'agent' as well as a 'goal'. Chan therefore promoted a practical form of Buddhism, focusing on the practice of meditation rather than on esoteric speculation or the reciting of the scriptures. Chan Buddhism amalgamated with the teachings of Daoism, which had been

circulating in China since at least 400BC, and continued to spread steadily, especially during the seventh and eighth centuries. (Ames and Hall 2003: 6)
In the twelfth century, Chan Buddhism gained ground in Japan, where it was called *Zen*, a word derived both from the Chinese Chan, and from the Japanese *Zazen* meaning 'sitting meditation'. While the influence of *Chan* gradually decreased in its native China, *Zen* began to exert considerable cultural influence in Japan. The integration of Zen ideas into Western thought began in earnest during the early 20th century. For a fuller account of the migration of Buddhism from India to China and then Japan, see Watts 1962 or Dumoulin 1989. For an account of the early reception of Zen by Western artists see Westgeest 1996.

[115] Romanisation of Chinese names changed to *Pinyin*.

[116] Considered properly, the ideal of the Bodhisattva "is implicit in the logic of Buddhism", since it "flows naturally from the principle of not-grasping and from the doctrine of the unreality of the ego. For if *nirvana* is the state in which the attempt to grasp reality has wholly ceased, through the realization of its impossibility, it will be obviously absurd to think of *nirvana* itself as something to be grasped or attained. (...) The corollary of this position is that if there is no *nirvana* which can be attained, and if, in reality, there are no individual entities, it will follow that our bondage in the Round [of *samsara* or 'birth and death'] is merely apparent, and that in fact we are already in *nirvana* - so that to seek *nirvana* is the folly of looking for what one has never lost." (Watts 1962: 81)

[117] Charles Prebish is sceptical of attempts at making the Hua Yen view of radical mutual causation into a basis for an "environmental ethics". (Prebish 2000: 113ff) He points out that not only does everything in the universe depend, for instance, on "an endangered plant species", but also, for example, on "nuclear waste, for without nuclear waste there would be no totality of interdependent things." According to Prebish, the Hua Yen model also "cannot easily deal with the passage of time. If everything depends on everything else there must be complete identity of entities both spatially and temporally. There can be no differentiation in terms of past, present and future so, returning to our example, nuclear waste must be eternal. Here, then, is the fundamental objection to the invocation of extreme holism in the field of environmental ethics - it leads to absurd conclusions!" (Prebish 2000: 125)
This criticism seems entirely valid from a point of view, which expects that a clearly quantifiable recipe for correct behaviour ("conclusions") should flow from the Buddhist insight, which can then usefully be applied, back in an anthropocentric, quasi-Newtonian universe, where the passage of time, as well as cause and effect between fixed entities are accepted as given. Neither is the undesirableness of nuclear waste as absolute as Prebish would make it out to be: From the point of view of the universe, very little depends on whether the surface of our minuscule planet is sterilized by nuclear radiation, since this is mainly undesirable from the perspective of life-forms on earth. Considerate behaviour is not only the *result* of Buddhist insight, but it is also what facilitates this insight. As insight develops, the wish to aid other beings in developing theirs grows alongside it, as well as the desire to avoid behaviour which may be harmful to them. Watts points out that "Buddhism does not share the Western view that there is a moral law, enjoined by God or by nature, which it is man's duty to obey. The Buddha's precepts of conduct (...) are voluntarily assumed rules of expediency, the intent of which is to remove the hindrances to clarity of awareness." (Watts 1962: 72) "The effect [of an action] is inescapable, not because God watches and tallies, or an angel marks our acts in a ledger, but because in dependent co-origination, our acts co-determine what we become." (Macy 1991: 165)
Of course, Prebish is right insofar that a view of "extreme holism" is not a fit foundation on which to build a *prescriptive* ethics, not least because such a view openly acknowledges that what appears 'good' from one perspective may be 'bad' from another. Nevertheless, the holistic view seems to provide an important (even necessary) meta-perspective from which to evaluate a contemplated course of action. If we choose to acknowledge that none of our actions will remain without their appropriate effects (good and bad), and that effects (good and bad) will be passed on infinitely, the moment of choice becomes very important indeed. "And what is good, (...) and what is not good - need we ask anyone to tell us these things?" (Pirsig 1974: 9)
The Hua Yen view is not a suitable tool with which to force others to agree with one; it is not a superior theory 'A' about the world, which trounces a second theory 'B'. Rather, it is perhaps a meta-theory which may help to clarify that the correctness of theory 'A' does not mean that theory 'B' is necessarily wrong. (Niels Bohr is said to have coined the following aphorism: "A true statement can be recognized most easily by the fact that the opposite is equally true." (in Muschg 2005: 24, trans.

auct.) The Hua Yen view as laid out by Fa Zang seems to acknowledge that it is equally viable to view the universe in terms of the 'one', as it is possible to view it in terms of the 'many' (as a single locked spatio-temporal grid characterized by total pre-determination, or alternatively as the multiplicity of thing-events acting on each other from moment to moment). Depending on viewpoint, single thing-events (such as nuclear waste) can either be seen as 'eternal', or as 'transitory' phenomena about which something can be done. Neither of these two viewpoints can be shown to be intrinsically more correct, so the choice which one to adopt is ours:

Von Foerster differentiates between two kinds of questions: 'illegitimate' and 'legitimate' ones. Illegitimate questions have their answer built-in the moment they are put, by the initial assumptions which give rise to them, and by the set of rules which implicitly link the question with what will be accepted as its answer. A simple example for this is the question: 'Can the number 4 be divided by two?' While not all illegitimate questions are as straightforward as this, what is common to all of them is that "a series of compulsory logical steps leads to incontrovertible answers, a definite yes or no." (von Foerster 1993: 73)

Legitimate questions are of a different kind, because according to von Foerster, they are "indecidable in principle." What is more, "we are only free to decide those questions which are indecidable in principle". Examples for legitimate questions are: 'how did the universe come into being?' and 'are our decisions free or determined?' It seems impossible to conceive of an experiment which would conclusively prove the correct answer to such questions, and the various answers people may give are therefore not falsifiable. As von Foerster puts it, "There is no external necessity which would force us to decide such questions in one way or another. We are free! The opposite of necessity is not arbitrariness, but freedom. We are free to choose who we want to become, when we have decided those questions which are indecidable in principle." (von Foerster 1993: 73, trans. auct.)

With the freedom to choose one's point of view comes responsibility. "Objectivity is a subject's delusion that observing can be done without him. Invoking objectivity is abrogating responsibility, hence its popularity." (von Foerster 2002: 148)

7. Timelines

7.1. Timeline: Exhibitions

Regent Street Polytechnic Exhibition (1959)

One of the first recorded instances of Moore showing his photographic work is a one-man exhibition he held at the School of Architecture in Regent Street in 1959. (Moore 1968a: 7)[i] His friend the painter Malcolm Hughes seems to have been a prime mover behind the exhibition. (Email Bowley, March 25, 2006). Moore later recalled:

> I decided I had to make some sort of effort to show my work and with the help of a friend and also the encouragement of Eric de Maré, I got together an exhibition of some 70 prints and exhibited them in the architectural block at the Regent Street Polytechnic[ii] (...). The response was mixed, I remember one agent commenting quite seriously on a Weston influenced rockscape that if only there had been a blonde in the foreground he could have certainly used it in an advertising project! However, it did bring me in touch with some of the problems of putting on a show, and what is more important gave me a chance to see my work all together in a strange place. | When I think back now some of it was frankly terrible. Perhaps no other medium is so suseptible [sic] of visual gimmickry. No other medium can sink so much to crying out 'how it is done'. I suppose like many others I fell foul on many occasions of some of this empty visual rhetoric. One sees so much of it even today in those interminable photographic annuals and the annual mixed exhibitions. The same dramatically lit studio portraits, high contrast and solarised prints, the whole dreary repertoire of those with little to say but saying it so skilfully. (Moore 1974: 5-6)

Janet Hall commented on the exhibition:

> As an exercise in sequencing, mounting and hanging this show was important to Moore, but it did not hold the same potential as the A.I.A. exhibition [1962] to reach a wider audience. (Hall 1995: 4)

In a 1976 interview, Peter Turner asked Moore whether at the time he perceived it as a problem that there was no infrastructure in place to support photography, the way it existed for painting.

> Well, I was so engrossed in producing pictures I didn't really think about it. I would just store my prints up in boxes. If it hadn't been for someone pushing me I probably wouldn't have bothered. I was photographing much the same things that I had been drawing and painting and a friend organized a show for me... (Moore 1976: 12)

Artists' International Association Exhibition (1962)

Between June 8 and June 29, 1962 Moore exhibited at the A.I.A. Gallery at 15 Lisle Street, London WC2. Work by the painter Malcolm Hughes and the sculptor Peter Startup was on show at the same time[iii] (A.I.A. 1962: 2).

The A.I.A. had started life in 1933 as the 'Artists' International', an organisation with strong Communist leanings. However, by 1953 "the political cause was dropped from the A.I.A.'s constitution (...). After that it lost its way and its purpose and was dissolved in 1971." (Yorke 2001: 148)

Moore's membership of the A.I.A. does not seem to have been politically motivated, and his own political attitude is best described as moderately left-wing. In letters to Howard-Jones from the early 1950s he shows himself critical of the communist sympathies of some of his friends. Perhaps because of her family background, Howard-Jones' sympathies often lay with the aristocracy, which constituted an occasional source of disagreement between her and Moore. The following excerpt from an undated letter (approx. 1947) gives an impression of Moore's outlook, political and otherwise:

> Your remarks about Royalty interested me. Because art in the past seems to have flourished in non-welfare states is no reason for supposing it could not do so in the future - I deplore the rise of materialism as much as you - but I shouldn't like to see half the country starving - surely a reasonable standard of living for everyone need not mean the extinction of creative expression. Communism no - they have made the grave error of choosing to disregard the spiritual - and to create a dictatorship covering every angle of men's lives - stupidity. While you have a large part of the population underfed and lacking the essentials of life you have a potential source of trouble - always present - at any rate why should some people be treated like animals - no wonder they behave like it. Many of the aristocracy are no doubt worthwhile people but many others are not worth their salt - and are living comfortably (despite taxes) on the proceeds of past generations - why should they if they have nothing to offer? Why should there be a priviledged [sic] class - most do nothing to warrant it - listened to Attlee the other evening - he may not have Churchill's delivery but he does at least talk sense. (Howard-Jones ephemera 1/2/3 Box 3)[iv]

In a similar letter, evidently written in 1952, Moore mentions the lying-in-state of King George VI and continues:

> I'm afraid I don't see eye to eye with you over the King's death - I feel sorry for him as a person but that is all - all these messages of sympathy leave me cold - I've no doubt many are sincere, but 'Australia feels this as a great personal loss' - Ye God's [sic] - what bunk. As for the individuals who queue all night to see the coffin - they want their heads testing! I don't doubt again that there is sincerity among some - but most I am convinced go - firstly to say they have been - 'I remember in 1952 - my son - when I saw the lying in state of George VI', and secondly sheer morbid curiosity - the sort that causes the window peeping when the next-door neighbour's coffin is carried down to the hearse. The only other reason is the colour and pageantry of the scene. You'd get just as large a crowd if the same procession turned out to pull a crate of Fyffes bananas - probably greater - considering the present state of rationing! (...) Another thing about the King's death - think of all the political strings that Messrs Churchill + Co. - can pull while the masses are safely engrossed in the coffin - very useful - food for <u>much</u> thought. (RHJ 1/2/3 Box 3)

Janet Hall interviewed Malcolm Hughes in October 1995, when he recalled that at the A.I.A. gallery Moore had exhibited

> about 10 black and white prints from the work he had been doing over several summers spent in Pembrokeshire. According to (...) Hughes who was on the committee of the A.I.A. gallery at the time and had been instrumental in organizing the show, Moore had used extreme contrasts in tonal range which dealt with abstractions in the geometric shapes of broken windows and crusty surfaces of rock faces. (Hall 1995: 4)

Hall notes that

> For Moore who had relatively recently moved into photography from a fine art background, this exhibition represented an important landmark. It not only gave him the opportunity for the exposure of his work to a substantial and cosmopolitan audience, but it won him a certain amount of critical acclaim. [...] From scant evidence it seems that the exhibition was at least moderately successful and this gave a boost to Moore's early career. (Hall 1995: 4)

Through the exhibition at the A.I.A., Moore met the photo historian and collector Helmut Gernsheim, who became "a source of encouragement for many years." (Moore 1974: 6)

> I was looking through the visitor's book at the end of the exhibition and I saw, to my astonishment, that Helmut Gernsheim had been along to see my work. So I wrote and thanked him for coming and he wrote back and asked me to come and see him and bring him more work. I went and he bought some prints for his collection, then later on when he was producing his *Concise History of Photography* [1965] he asked me for more work for that and from then on the ball just seemed to start rolling. (Moore 1976: 12)

"Creative Photography 1926 to the Present" (1963)

Helmut Gernsheim, who organised this exhibition in 1963, recalls that after having discovered Moore's work at the 1962 A.I.A. exhibition, "I introduced him to America with a block of ten photographs in my exhibition *Creative Photography 1926 to the Present* at the Detroit Institute of Art." (Haworth-Booth 1988a: 28)

Two Small Exhibitions in Wales (1966)

In 1966 Moore exhibited work at the University College Aberystwyth (Moore 1967: 83). In the same year Moore also had a one-man exhibition at Yr Oriel Fach in St. Davids (Moore 1968a: 6) Both of these seem to have been small exhibitions.

Marlborough College Exhibition (1967)

In 1967, a one-man exhibition of Moore's work was shown at Marlborough College in Wiltshire (Moore 1990)

"Modfot 1" Group Exhibition (1967)

In a lecture to students at Trent, Moore recalled

> In 1967 a number of photographers feeling that it was about time creative photography in Britain was put on the map, organized an exhibition calling itself by the rather dubious title of Modfot 1. I was asked to join in and did so. The show was a sort of collective of one man exhibitions plus work by 6 schools of photography. It travelled round Britain and eventually on the Continent. It was the first time since 1962 I had shown my work on any scale, apart from two small shows in Wales. The show on the whole was quite a success in arousing interest and showing that Britain as far as photography was concerned was not completely asleep. Following from this I had features in Creative Camera, the first time apart from a very early article in Amateur Photographer I had seen a number of my photographs on the printed page. Its [sic] sometimes quite a shock I found. (Moore 1974: 8)

The exhibition also featured work by students on the Derby College of Art photography course; Richard Sadler who was then teaching at Derby recalls that he and others on the course first became aware of Moore's work on this occasion.[v] (Letter Sadler, April 9, 2004)

Westcott Art Centre Exhibition (1968)

There exist two installation photographs which show a combined Raymond Moore and Ray Howard-Jones exhibition. On the back of the photographs it says: "Sir George Pollock / Westcott Art Centre / 5 Main Road / Westcott Nr. Dorking / Surrey. 26 April 1968." (Howard-Jones ephemera, box R1/5/2) In a letter from 1971, Ray Howard-Jones refers to this exhibition and writes that "the only time we had a show together - Westcott - I thought it a great success." (ibid.)

Fig. 88: A joint exhibition by Moore and Howard-Jones at Westcott Art Centre. (uncatalogued Howard-Jones ephemera)

Welsh Arts Council Exhibition (1968-1972)

Moore recalls

> At the end of 1967 I was approached by the Welsh Arts Council and asked if I would like to put on a show of photographs which would start at the Arts Council Galleries in Cardiff and then tour round Wales and possibly a few places in England. I was, of course, delighted at the opportunity to put on a large exhibition and there followed hectic months of print making before the opening which was in August 1968. The exhibition toured for about 18 months. (Moore 1974: 8)

It was the first time any of the Arts Councils had dedicated an exhibition to the work of a living photographer. Peter Jones, then director of Visual Arts at the Welsh Arts Council recalls

> We didn't think it was brave - it just had never been done before. Arthur Giardelli, one of our committee members, suggested Moore, and said he has a very distinguished practitioner. (Interview Jones, March 29, 2004)

Hall (1995: 19-20) gives the following tour dates and venues for the exhibition:

Cardiff: August 17 - September 7, 1968.
Aberdare: September 28 - October 12.
Prestatyn: October 19 - November 2.
Cwmbran: November 30 - December 14.

Llanelli: January 18 - 25, 1969.
Swansea: January 31 - February 15.
Aberystwyth: February 25 - March 8.
Dolgellau: July 7 - 19.
Haverfordwest: September 6 - 27.

University College Manchester: February 28 - March 14, 1970.

Mountain Ash, Wales: April 8 - 22, 1972.
Abergele, Wales: May 27 - August 19.[vi]

According to a list found among the uncatalogued Howard-Jones ephemera at the National Library of Wales, the following images were included in the Welsh Arts Council exhibition:

1. Spanish Window
2. Pigeons
3. Puncheston
4. Graveyard - Preseli
5. Forgotten Coat - Preseli
6. Abandoned Sack
7. Preseli Road
8. Winter Window - London
9. Cloud Pool - Pembrokeshire
10. Over the Sand
11. Rock Head
12. Reflective Pool (C.A.S. Collection)
13. Skomer Window
14. Versailles
15. Eastern Town
16. Marrakesh
17. Seen at Felixstowe Ferry
18. Cottage Wall - Martin's Haven
19. Rock and Pool
20. Rock - Alderney
21. Wall
22. Wreck - Rhossili
23. Causeway
24. Preseli
25. Road - Preseli
26. Houses - North Wales
27. Road
28. Three Cows
29. Pentre Ifan Dolman
30. Road - Haverfordwest
31. Forms in Rock
32. Street - Alderney
33. Rosebush
34. Deserted Hangar
35. Temple Rock
36. Door
37. Strange Fencing - Ffestiniog
38. Suffolk Mill
39. Fresh Fish
40. Breaking Wave
41. Lunar Rock
42. Benbecula
43. Alderney Interior
44. Cyclist - Porthgain
45. Poodles
46. Sand
47. Rock Pool - Musselwick
48. Rockface
49. Twin Pools
50. Weed in Pool
51. Cottage Window
52. Sun in Pebbles
53. Thistles
54. Thistles
55. Winter Plants - London
56. Frost - Suffolk
57. Door - Flatholm (Gernsheim Collection)
58. Interior Enigma - Flatholm
59. Wall of Light (Gernsheim Collection)
60. Pond's Edge, Winter
61. Frosted Glass
62. Landscape - Porthgain
63. Sand Form (Collection University College Aberystwyth)
64. Stranded Weed

George Eastman House (1970)

Between October 15 and November 20, 1970, a one-man exhibition of Moore's work was held at the George Eastman House in Rochester, USA (Moore 1981a: 95) Surviving installation photographs show at least 28 images, presented behind glass but unframed. Russell Anderson believes that the exhibition was initiated by Minor White, Peter Bunnell, and possibly Reginald Heron. (Interview Anderson 2004.) The curator of the exhibition is unknown. (Email David Wooters, November 24, 2003.)

Fig. 89: Installation photograph of Moore's 1970 exhibition at the George Eastman House (Collection G.E.H.)

Art Institute of Chicago (1971)

Between January 2 and February 28, 1971[vii], a retrospective exhibition of Moore's work was held at the Art Institute of Chicago. (Moore 1981a: 95) Installation photographs show this to be a substantial and wide-ranging exhibition. The method of presentation is identical to that of the George Eastman House show of the previous year; it appears that the prints in the earlier exhibition were also used in the later one. According to David Travis, the exhibition was curated by Marie Czach (from whom he took over in 1972), and may have been initiated by Hugh Edwards. (Email Travis 2005) In Moore 1983: 36, the exhibition is referred to as a "principal show" - in fact it is one of only two exhibitions mentioned in the short biography included in the booklet, the other being the 1981 Hayward retrospective.

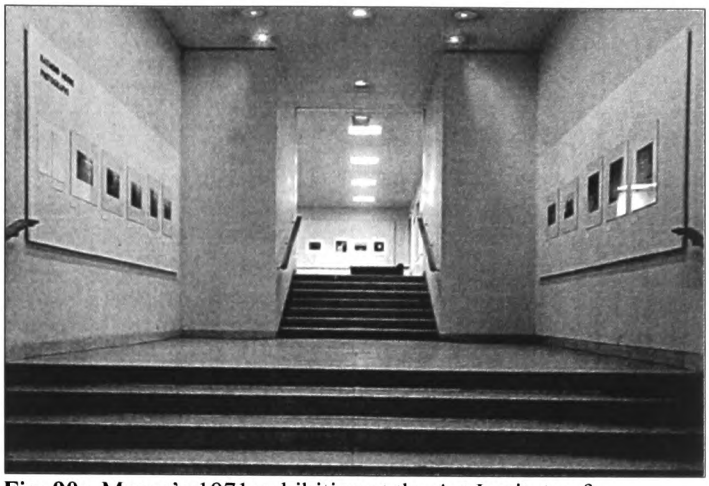

Fig. 90: Moore's 1971 exhibition at the Art Institute of Chicago. (A.I.C. archive)

Carl Siembab Gallery (1971)

In 1971, the Carl Siembab Gallery in Boston, USA staged a one-man exhibition of Moore's work (Moore 1981a: 95). According to Russell Anderson, it was Minor White who introduced Moore to Siembab. (Interview Anderson 2004.)

The Photographers' Gallery (1973)

Between May 1 and June 2 1973, a one-man exhibition of Moore's work was shown at The Photographers' Gallery in London. (Hammans 2004 [www]) Sue Davies, founder and director of the gallery until 1991, recalls that the fact that Moore's work had been so well received in the United States was an important factor in her decision to show the work. The exhibition consisted mainly of black and white landscape images taken in Pembrokeshire. In conversation with Janet Hall, Sue Davies admitted that the programme of the gallery was at the time generally "biased towards photojournalistic work" (Hall 1995: 22)

"The Land" (1975-1976)

In 1975, Moore's work was included in a group exhibition organised by the Victoria and Albert Museum, entitled "The Land: 20th Century Landscape Photographs Selected by Bill Brandt". (Moore 1981a: 95) The exhibition subsequently travelled to the National Gallery Edinburgh, Ulster Museum Belfast, and the National Museum of Wales, Cardiff (in 1976). (Haworth-Booth 1995: 789)

Interestingly, most of the photographs by Moore were in colour. According to a checklist[viii] for the exhibition, the following nine images were included:

1. Rosebush, Preseli, Wales 1964 [silver gelatin print]
2. Rockface, Pembrokeshire 1965 [silver gelatin print]
3. Sand, Pembrokeshire 1965 [silver gelatin print]
4. Rock pool, Pembrokeshire 1967 [cibachrome print]
5. Rock Shadow, Pembrokeshire 1967 [cibachrome print]
6. Shells, Pembrokeshire 1968 [cibachrome print]
7. Island rock, Pembrokeshire 1969 [cibachrome print]
8. Tideway, Pembrokeshire 1969 [cibachrome print]
9. Rockscape, Pembrokeshire 1969 [cibachrome print]

A catalogue with the same title as the exhibition was published by Gordon Fraser[ix], including one of Moore's images (RMC 0039). (Haworth-Booth 1975)

Thackrey and Robertson Gallery (1976)[x]

In 1976, a one-man exhibition of Moore's work was held at the Thackrey and Robertson Gallery in San Francisco. Moore was introduced to Sean Thackrey by Russell Anderson, which lead to the exhibition. (Interview Anderson 2004)

Focus Gallery (1977)

In 1977, Moore's work was shown in an exhibition at the Focus Gallery in San Francisco, which at the time was being run by Helen Head-Johnson. (Interview Anderson 2004, Moore 1981a: 95) A review in *Artweek CA* mentions that it was a joint exhibition, featuring work by Raymond Moore, Paul Hill and Thomas Joshua Cooper. (Murray 1977) In Haworth-Booth 1995: 790 the exhibition is titled "Three Photographers: Cooper, Hill, Moore".

"Photographs at the Sheldon" (1977)

In the same year, Moore's work was also included in the group exhibition "Photographs at the Sheldon Memorial Art Gallery Collection" in Lincoln, Nebraska. (Haworth-Booth 1995: 789)

"Concerning Photography" (1977)

Moore's work also appeared in the group exhibition "Concerning Photography" by the Photographers' Gallery in London, which subsequently travelled to the Spectro Workshop in Newcastle-upon-Tyne. (Haworth-Booth 1995: 789)

Photographic Gallery Cardiff (1978)

In 1978, a one-man exhibition of Moore's work was held at the Photographic Gallery in Cardiff (Moore 1981a: 95)

"Three Perspectives" (1979)

In 1979, Moore's work was included in the exhibition "Three Perspectives on Photography", at the Arts Council's Hayward Gallery in London. (Moore 1981a) The exhibition consisted of three separate and independently curated parts. The 'three perspectives' covered were: Photography as creative expression, photography as a means for raising political awareness, and photography from a feminist perspective. Peter Marshall recalls this exhibition as

> a rather dispiriting show looking at different current approaches – feminist, community photography and fine art, and mixing a little good photography (some in all areas) with overmuch polemic. (Email Marshall November 30, 2005)

Paul Hill was a selector for the category dedicated to photography as 'creative expression', and included some of Moore's work

> (P)artly as a response to people seeing his work there the British Council organised an exhibition which went around the world, the Arts Council bought a lot of photographs from him and the Hayward Gallery gave him a one-man show a couple of years later. So it was really wonderful to be able to have a hand in, together with many other people, getting Ray's work to a wider audience. (Interview Hill in Stahli 2001: 21)

Salzburg (1980)

In 1980, a one-man exhibition of Moore's work was held at Salzburg College in Austria. (Moore 1981a: 95) This was probably organised in connection with a teaching engagement Moore had at Salzburg early in 1980. (See section on workshops and freelance teaching.)

Grupa Junij (1980)

Moore's work was included in the group exhibition "Metaphysical Presence - Grupa Junij '80" in Ljubljana, Yugoslavia (Grupa Junij 1980) One photograph by Moore appeared in the catalogue.

"Première Triennale Internationale de Photographie" (1980)

Moore's work was represented in the group exhibition "Première Triennale Internationale de Photographie" at the Palais des Beaux-Arts in Charleroi, Belgium. (Première Triennale 1980)

"Old and Modern Masters of Photography" (1980)

Moore's work was shown in the Arts Council of Great Britain's exhibition "Old and Modern Masters of Photography" at the Victoria and Albert Museum in London (Arts Council 1980)

The Hayward Gallery Exhibition (1981)

In 1981, a major retrospective exhibition of Moore's work was held at the Hayward Gallery in London. This was probably the most important exhibition of Moore's work during his lifetime.

> One hundred and six prints including some colour photographs were shown in *Photographs by Raymond Moore*, which ran at the Hayward Gallery from 24 April to 4 June, 1981. The photographs were hung throughout in single rows which were interspersed with blocks of four images (two above and two below), or sometimes blocks of three with a larger image beside two images hanging one above the other. (Hall 1995: 36)

Hall mentions that the exhibition was subsequently shown at the following venues:

> 1) Carlisle Museum and Art Gallery: July / August 1981.
> 2) The Mappin Art Gallery, Sheffield: September / October 1981.
> 3) The Third Eye Centre, Glasgow: October and November 1981.
> (Hall 1995: 38)

The exhibition was reviewed favourably by Clive Lancaster in the *British Journal of Photography*. Lancaster makes some pertinent observations and it therefore seems appropriate to quote him at some length.

> My first impression on standing among so many of Moore's photographs is that here we have a poet of islands and estuaries, of small towns, rural scenes and quiet anonymous places, all seen in that soft grey light so characteristic of Britain. The light is often low and there is hardly anyone about except the occasional dog or solitary small boy, each occupied in those mysterious and urgent errands that so occupy dogs and small boys. In an exhibition of, I guess, a hundred or so prints there are scarcely a dozen people to be seen. At first it looks like a definitive statement of the British Sunday morning - all these deserted country roads, street corners, closed shops, dilapidated landscapes and empty seashores. There is an absence of obvious drama and anecdote; there is a great deal of information but it is not 'news'.
>
> But in a largely deserted landscape there are signs everywhere of the inhabitants; road signs, scraps of rubbish in clearings, a hopscotch drawn out on a vast wet expanse of sand, a strange plastic hand on a deserted beach. Most of Moore's landscapes contain their human signs - telephone wires, a solitary flag, a shed - and his urban scenes have an air of desolution [sic] as though slowly being reclaimed by an implacable nature. The few prints that are either pure landscape or entirely urban act as the limits to a subtler view in which the human and the non-human straggle and overlap each other in a way which, in these photographs, is at once deeply familiar and very precisely conveyed.
>
> You wouldn't really need to go to remote and deserted places to see a Moore landscape; in many parts of England it might be no more than five minutes' walk from your front door. (...) (T)he main impression is of a steady gaze at a peculiarly British scene, something like a vast neglected garden, carelessly built on, rather shabby and neglected but enlivened with many small surprises and pleasures.
>
> The whole is a dispassionate, minutely observed art of the commonplace and in its perfect ordinariness it constitutes a remarkable achievement. (...) There is a great deal of absence; it is difficult to imagine a photographer doing more with less and Moore's ability to evoke a whole way of life with a few fragments is very striking. (...)

> These are true images truly seen, paying no attention whatever to fashionable or ideological propositions. They are also superbly printed, as they need to be for such understated and precise images would suffer badly from poor printing or reproduction. (...)
>
> It is a fascinating and impressive exhibition and not to be missed. (...) We often hear about the 'quality of seeing' in photography; it never seems quite possible to pin the phrase down satisfactorily but it is here in these photographs, no doubt about it.
> (Lancaster 1981: 585)

R.C. Davison wrote in *Contact:*

> (E)verything about Moore's photographs demands close, intimate attention. None of the prints is large and Moore tends to print dark. His pictures yield nothing beyond eight feet, but everything at 18 inches. (...) His subject is (...) transitoriness [at a large scale] - the ebb and flow of tides, the erosion of rocks, the decay of manmade structures.
>
> This concern locates Moore in a distinguished tradition of romantic British landscape art. Indeed one finds, in his broken-down gateposts, ruined houses, peeling walls, abandoned piles of corrugated iron and neglected graveyards, echoes as far apart as John Constable and John Piper. [Moore's is] a distinctive and memorable contribution to the art of landscape.
> (Davison 1981)

Despite these positive voices, Moore's apparent failure to make a social comment posed a serious problem for many of the commentators. For a variety of reasons, the exhibition seems to have been only moderately successful in raising Moore's profile in Britain. This may be the right place therefore to briefly touch upon the problems of perception with which Moore's work has had to contend, in particular at home. In another context, Gerry Badger has reflected on the "fitful" assimilation of American Modernist ideas into British photography, and in doing so, has identified the predicament facing Moore's work with great accuracy.

> Many British photographers perceived American modernism as overtly formalistic, calculated, and cold - in short, fundamentally amoral. It was to be regretted by British moralists that in the general disparagement of *Family of Man* sentimentality, the Americans would seem to have thrown out the humanist baby with the syrupy bathwater. In effect, British art's slip was showing, in the form of the age old concern for narrative and anecdotal values, that trait being expressed all the more acutely in a medium dealing with at least the illusion of actuality. Certainly, this pervasive, almost compulsive tendency ensured that social documentary - photography with a message - remained the dominant ideology in British photography, albeit funded now by the state commissar rather than magazine commission. (Badger 1989: 30)

The notion that art needs to have a "message" or should at least take a clear stance to be worthwhile, continues to be a powerful one and may help to explain why Moore's work has remained relatively unfashionable and little known. In Badger's opinion, "from the mid-seventies, this moral imperative began to manifest itself in strictly non-traditional terms, as the pluralism we term postmodernism took vibrant hold upon the visual arts in this country." (ibid.)

Moore himself observed in 1984:

> We seem to be absolutely stuck in this country with the social realist approach; what I call the 'illustrative' approach. It goes right back and seems to have stuck. (Moore in Brittain 1984: 46)[xi]

Roger Mayne wrote a less than glowing review of Moore's 1981 exhibition in *Creative Camera*, among other things criticizing the small size of the prints and the dull presentation. Mayne's own work tends towards socially engaged documentary, and his comments give a good idea of the predispositions at work at the time against a more 'fine art' approach such as Moore's.

> (T)he first impression at the Hayward is nothingness - space and the rectangles of the heavy oak frames. I enjoyed the Welsh Arts Council show of Raymond Moore's [1968] much better, because the scale of the prints was more varied. (...) it doesn't take too many larger prints to liven up a display. (...) I think there is often a too great purity in the presentation of important artists, a fear of lowering standards by adding an element of interest.
>
> (W)hat of the photographs themselves. I enjoy them; they have a quiet, delicate feeling. They certainly sustain repeated viewing, but finally lack that drama I seek in the very best photographs, or an image quality that stays in the mind. (...)
>
> There are of course changes in the 21 years of work represented. Changes rather than growth, but Raymond Moore came to photography quite late. Besides, to keep working in a medium of scant rewards is achievement enough. The later work is less concerned with textures and details; it is also more delicate and subtle, and where blacks are concerned they are less heavy. (...)
>
> For me, 'Reading' 1973 [RMC 0116] has a subject interest that the show as a whole lacks. In today's art I think the balance has swung to too much form. (Mayne 1981: 162)

Interestingly, John McEwen uses exactly the same image to make his point in his slashing of the exhibition in the *Spectator*

> Moore is 61, has taught photography for many years and takes photographs like a teacher. Formal qualities are to the fore; characterisation, personality, severely rationed. He is mad keen on asphalt - particularly after rain - and peeling walls. Maybe he was a pioneer of these subjects, if so he has a lot to answer for. Only one human appears looking human, rather than like an extra in an existentialist film - a whopsical figure dressed as a gamekeeper in Reading of all places. This print gives hope for Reading and Mr Moore. (McEwen 1981)

It is telling that Moore's most easily accepted images are among his most atypical ones.[xii] *Alderney 1966* [RMC 0042], also known as 'the image with the dog in the mirror' is perhaps the most popular of all, reflected in the fact that it is contained in no fewer than nine collections worldwide. Yet images such as *Alderney 1966* and *Reading 1973* are at odds with the rest of Moore's work precisely because they have such a clear 'punch line' or 'raison d'être', an anecdotal aspect which can easily be identified and talked about. In the language of the commercial image editor, they have "impact".

Commercially, the exhibition at the Hayward Gallery was no success. "All the prints in *Photographs by Raymond Moore* were for sale but not one found a buyer." (Hall 1995: 36/38)

Touring Arts Council Exhibition (1982)

In 1982, the Arts Council of Great Britain organised a touring one-man exhibition of Moore's work. (Moore 1990)[xiii]

"Presences of Nature" (1982)

In the same year, Moore's work was also included in the group exhibition "Presences of Nature" at Carlisle Museum and Art Gallery. (Moore 1990) This exhibition subsequently toured Britain. (Haworth-Booth 1995: 789) Five images were commissioned for the exhibition and are now in the collection of Tullie House Museum, Carlisle (see list of collections). Nine further images were on loan from Moore until 1985.[xiv] A catalogue was published to coincide with the exhibition. (Hanson 1982)

"British Photography 1955-66" (1983)

In 1983, Moore's work was included in the group exhibition "British Photography 1955-66" at The Photographers' Gallery in London. (Haworth-Booth 1995: 789, Davies et al. 1983)

Society of Scottish Artists (1984)

In 1984, Moore's work was included in a group exhibition by the Society of Scottish Artists in Edinburgh. (Moore 1990)

"Creation: Modern Art and Nature" (1984)

Moore's work was included in the group exhibition "Creation: Modern Art and Nature" at the Scottish National Gallery of Modern Art in Edinburgh (Hall and Hartley 1984). The photography section of this exhibition was selected by Mike Weaver.

Birksted Gallery (1985)

In 1985 Moore had a one-man exhibition at Birksted Gallery, 57 Wood Lane, Highgate, London. Jan Birksted who ran the gallery believes that contact between them was established through Ian Jeffrey, Fay Godwin and Mark Haworth-Booth. (Interview Birksted 2004) Birksted recalls visiting the Moore's at Half Morton House two or three times "They were

living in that small, lovely house right in the middle of the countryside, miles out from anywhere. He had his studio in the house." (ibid.)

Birksted himself bought several of Moore's prints when the exhibition was held, but as far as he remembers no work was sold to anyone else.

> Ray was not a person who was particularly oriented at selling his work in an efficient way, he was not somebody who had a high media profile, to say the least, and he did not have any regular collectors. But then of course he was always his own worst enemy in that respect. (Interview Birksted 2004)

Paul Hill makes a similar point:

> I think he always found it difficult to 'sell' himself or his work, to promote himself. He always wanted other people to come and find him. He didn't help himself in many things and would tend to sit there and expect other people to do things for him a lot of the time. I don't think he was reluctant to show, but he didn't promote his work. At the same time he felt bitter if other people were getting the limelight. In a sense he had champions: I would include myself in | that regard, Tom Cooper and Mark Haworth-Booth come to mind, Roger Taylor and Helmut Gernsheim. (Interview Hill 2001, in Stahli 2001: 23, 24)

Northern Centre for Contemporary Arts (1985 or 1986)

In 1985[xv], a one-man exhibition titled "Every So Often" was held at the Northern Centre for Contemporary Arts in Sunderland, and later toured Sweden, Finland and Britain until 1986. (Moore 1990, Haworth-Booth 1995: 789)

"49 Prints" (1985-1986)

In 1985, a one-man exhibition titled "49 Prints" was staged by the British Council, touring Spain, France, Belgium, Norway and Canada until 1986. (Moore 1990) Haworth-Booth (1995: 789) also mentions that the exhibition toured Sweden, Finland and Britain. Lewis Biggs, then curator at the British Council and in charge of the acquisition of Moore's work in connection with the exhibition, recalls spending two days at the Moore's in order to select images. In his view, Moore was "not a fit man by then, and not keen to spend time in the darkroom." (Email Biggs, January 23, 2004) The catalogue *49 Prints* was published in 1986.

Jim Hamlyn recalls

> One interesting thing Mary told me: Ray always worked in sevens, series of seven prints. Hence 49 prints = 7x7. It may have come from his interest in poetry and had to do with the asymmetry of it, a kind of distrust in even numbers. Thomas Joshua Cooper would relate to that kind of idea. (Interview Hamlyn 2005)

The Animal in Photography" (1985)

In 1985, some of Moore's images were included in the group exhibition "The Animal in Photography" at The Photographers' Gallery in London (Moore 1990)

"The Photographic Art" (1986)

In 1986, Moore's images were represented in the general exhibition "The Photographic Art: Pictorial Traditions in Britain and America" by the Scottish Arts Council, which began at the Stills Gallery Edinburgh and later went on tour in Scotland. Two of Moore's images were also included in the book of the same title, which was published to coincide with the exhibition. (Weaver 1986) Mike Weaver, who selected the images for the exhibition, recalls that during the opening of the show Moore showed great interest in an image by the Victorian photographer Paul Martin[xvi], which was also included. (Conversation Weaver 2005)

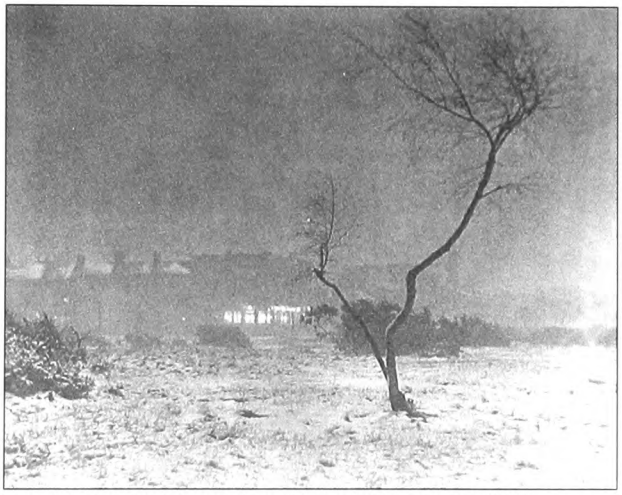

Fig. 91. Paul Martin: *Wandsworth Common*, 1896.
(Weaver 1986: 49)

In the photograph *Wandsworth Common,* Martin appears to invite the viewer to identify with a bare tree standing alone on the bleak wintry common. The glow of what may be a festively lit ballroom appears far removed, and the image seems to assume the perspective of an outcast looking back on society. The composition is daringly asymmetrical, drawing attention to the emptiness all around the erratic squiggle of the tree. At the same time the picture also evokes an atmosphere of serenity and calm acceptance strongly reminiscent of many of Moore's images.

"Primavera Fotografica" (1986)

In 1986, Moore's work was represented in the group exhibition "Primavera Fotografica a Catalunya" in Barcelona. (Moore 1990)

Joint Axion Centre Exhibition (1986)

In 1986 Raymond and Mary Moore held a joint exhibition at the Axion Centre for the Arts in Cheltenham. (Bishop 1987b: 2) William Bishop writes about Mary Moore-Cooper:

> [She] is an accomplished photographer in her own right as acknowledged by the Scottish Arts Council in their award to her (...) of a substantial bursary [in 1986]. (...) Mary Cooper's work, like Raymond Moore's, has a strong and definite structure. [In 1986, she exhibited] photographs of building interiors [and is now] working at twinning interior with exterior views. (ibid.)[xvii]

"Unpainted Landscape" (1987)

In 1987, Moore took part in the touring group exhibition "The Unpainted Landscape", organised by the Scottish Arts Council. An exhibition catalogue of the same title was also published. (Cutts 1987)

"About 70 Photographs" (1987)

In December 1987 work by Moore was included in the group exhibition "About 70 Photographs" organized by the Arts Council. An exhibition catalogue of the same title was also published. (Arts Council of Great Britain 1987)

"The Art of Photography" (1989)

In 1989, Moore's work was included in a particularly large number of exhibitions. Several of these were put on in celebration of the 150th anniversary of the invention of photography. For example, Moore's work featured in the exhibition "The Art of Photography 1839-1989" at the Royal Academy of Arts in London, where six of his images were exhibited. The photographs for this exhibition were selected by Mark Haworth-Booth. Images by Moore were also included in a book of the same title which was published to accompany the exhibition. (Hall 1995: 40)

"Through the Looking Glass" (1989)

Twelve of Moore's images were exhibited in "Through the Looking Glass: Photographic Art in Great Britain 1945-1989", an exhibition held at the Barbican Art Gallery in London. The

accompanying book also contained images by Moore. (Badger and Benton-Harris 1989 and Hall 1995: 40)

"Towards a Bigger Picture" (1989)

Moore's work was included in the exhibition "Towards a Bigger Picture: Contemporary British Photographs from the Victoria and Albert Museum", at the Tate Gallery Liverpool. (Haworth-Booth 1988b, 1995: 789) This exhibition ran until 1990. (Moore 1990)

"Our Photographic Legacy" (1989)

Moore's work was included in the exhibition "Our Photographic Legacy: Treasures of the National Photographic Collections", held at the Royal Museum, Edinburgh. (Moore 1990)

"Gesammelte Werke" (1989)

Moore's work was included in the exhibition "Gesammelte Werke" at the Kunsthalle Salzburg, Austria (Moore 1990)

"49 Prints" (1989)

In 1989, the one-man exhibition "49 Prints", which had toured Europe and Canada in 1985 and 1986, appeared at the Ffotofest in Houston, Texas. The catalogue *49 Prints* was reprinted on the occasion. (Moore 1986)

Collins Gallery Exhibition (1989)

In a 1988 article, William Bishop mentions an upcoming exhibition featuring "the final 10 years of work (...) at the Collins Gallery Glasgow", to be held in autumn 1989. (Bishop 1988: 14) This exhibition is not mentioned elsewhere.

"Raymond Moore: A Retrospective" (1990)

In 1990, Ffotogallery, Cardiff and the Welsh Arts Council's Oriel Gallery launched a touring exhibition of Moore's work (Hall 1994: 40)

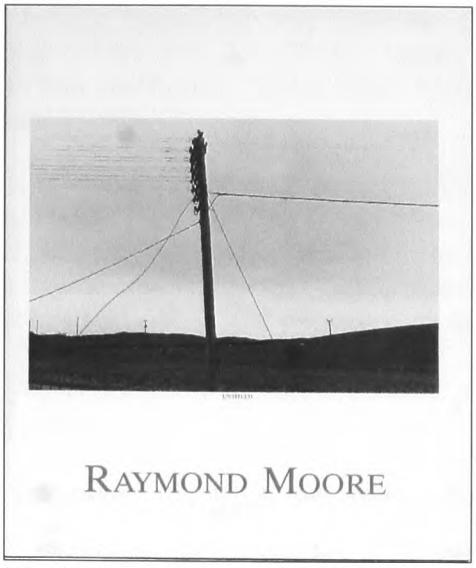

Fig. 92: Leaflet accompanying the 1990 Ffotogallery/Oriel exhibition.

According to William Bishop, this consisted of "two separate touring exhibitions (seen jointly at Ffotogallery and Oriel, Cardiff)", featuring work by both Raymond and Mary Moore. (Bishop 1990: 14) The two parts were called "Raymond Moore: A Retrospective" and "Seclusion", and the Raymond Moore element of the exhibition was showing at Oriel Mostyn until November 3, 1990. (ibid.)

> (O)nly the tour within Wales includes Moore's early 1960s Welsh landscapes (...) In fact, most of the work on show is from the last 10 years, much of which has never been seen in public before. (Bishop 1990: 14)

Eamon McCabe writes in the Guardian:

> The mixed show at the Ffotogallery leaves the visitor with the impression of intruding on private grief. Mary Cooper's work is interspersed with images of Ray photographed a day after he died, a collage dedicated to their stillborn son Jonathan, and a set of pictures of David, their living son. (McCabe 1990)

"The Last Ten Years" (1991)

Between January 26 and March 3 1991, the exhibition "Raymond Moore: The Last Ten Years" was held at Street Level Gallery, Glasgow. (Chalmers 1991: 36)

Ray McKenzie wrote a perceptive review of the exhibition for *Portfolio Magazine:*

> The work brought together in the current Ray Moore retrospective is not easy to locate in a precise photo-historical context. Scarcely radical, it is also far too quirky to slot comfortably into any recognisable mainstream. Despite its infinitely greater sophistication, his approach recalls the *Wayside Snapshots* of Hugo van Wadenoyen. It also prompts comparison with the work of his almost exact contemporary Edwin Smith, with whom he shared an unmistakably English gentility and restraint, as well as a profound belief in the importance of fine printing. But where Smith celebrated Britain at its most photogenic - stately homes

> with their disciplined hedges, magnificent iron gates and exquisite statuary - Ray Moore photographed all the disorderly bits that fill the spaced in between. Smith's is the presentable face of a Britain unofficially 'held in trust'; Moore's is a residual Britain left to its own devices. (McKenzie 1991: 13)
>
> The rooted Englishness of Moore's work spells danger in suggesting parallels with America, but in spirit it is not so remote from the New Topographics. Here we find the same subtly open-ended order, and the same recognition that amid the seeming junkyard of post war suburbia an authentic culture can thrive. By some uncanny osmosis Ray Moore's work absorbs the very texture of that culture and presents it to us with grace, wit and affection. (ibid.: 16)

"The Two Rays" (1994)

Between November 15 and December 10, 1994, the Rocket Gallery in London staged the exhibition "The Two Rays", which brought together work by Raymond Moore and Ray Howard-Jones. Several of Moore's photographs taken in Pembrokeshire were on display. (Conversation David Stephenson 2004)

"Light From the Dark Room" (1995)

Twelve of Moore's late images were included in the group exhibition "Light From the Dark Room: A Celebration of Scottish Photography: A Scottish Canadian Collaboration", which was held at the Royal Scottish Academy in Edinburgh between July 28 and October 15, 1995. The titles of the images included in the exhibition were: *Forest Town 1978, Ayr 1979, Galloway 1980, Galloway 1980, Raes Knowes 1980, Silloth 1982, Allonby 1982, Flimby 1983, Silloth 1983, Allonby 1984, Ecclefechan* 1986 and Ecclefechan *1986* (RMC numbers not identified). The catalogue includes five images by Moore.

Sarah Stevenson, the exhibition's curator, writes in the catalogue:

> There may be no inherent necessity for truth in a photograph - the idea that the camera is objective or never lies is clearly nonsense. But photography continues to have a particular relation to factual truth - we trust it in simple ways more than we trust words. Fact in itself is often mysterious and illogical and we have a tendency to tidy it into a common mould, rather than stop and consider it. The photograph has therefore a particularly important role in presenting the implausible for studied appraisal - so that we may be properly amazed.
>
> [Moore's] photographs involve an intense study of the landscape and an expressed concern for the 'no-man's land between the real and the fantasy - the mystery of the commonplace - the uncommonness of the commonplace.' Moore explored the oddity of the humanised landscape, the strange, arbitrary way we mark our surroundings, how we domesticate wild landscape. (...)
>
> Landscapes are made by man in an uncalculating manner, signalling oddly and variously. (...) Man has claimed the landscape and then disappeared. Human planning and intention are not in control in Moore's landscapes - humanity is an odd, incalculable rococo decoration on the muscle and structure of the land, a conversation in two languages. He

> expresses a quiet, ironic reality, with that disconnected character of archaeological remains - the sense that there are pieces missing and that the story told is unfinished or illogical. (Stevenson 1995: 38, 39)

"Fleeting Arcadias" (2000-2008)

Work by Moore was included in the group exhibition "Fleeting Arcadias", which opened on February 26 at Hastings Museum and Art Gallery and subsequently toured Britain. The exhibition was selected by the artist and writer John Stathatos from images in the Arts Council collection, and toured until February 2008.

"Unseen Landscapes" (2001)

Sixteen prints by Moore were included in the group exhibition "Unseen Landscapes", which was held between May 11 and July 22, 2001 at The Lowry Centre in Manchester. A selection of the work subsequently toured to York City Art Gallery (August 4 - November 11, 2001), as well as other places in the UK.

"No Such Thing As Society: Photography in Britain 1967-87" (2008-2010 approx.)

The exhibition "No Such Thing As Society" draws from the collections of the Arts Council and the British Council, and includes images by Raymond Moore. It starts touring in Aberystwyth in January 2008, and can subsequently be seen in various places in the UK, as well as venues in Sweden and Poland. The exhibition was curated by David Alan Mellor.

7.2. Timeline: Moore in Print

The following section will be concerned with the publication history of Moore's work, discussing briefly the most important instances of Moore's images appearing on the printed page. Important exhibition catalogues, monographs, as well as magazine articles featuring Moore's work will be mentioned and put into context. Where exhibition catalogues and articles relating to exhibitions have already been mentioned in the previous section on exhibitions, they are not always mentioned again in this section.

As will become evident, the magazine *Creative Camera* played a significant role in the dissemination of Moore's work, and the establishment of his early reputation in Britain and abroad. A brief appreciation of the role played by this particular magazine is therefore in order.

Creative Camera originated in 1968, when Bill Jay took over the ailing trade magazine *Camera Owner*, changed its title, and "launched his passionate campaign for the recognition of photography as an independent creative art." (Braybon 2005 [www]) To Jay, the magazine was "an avenging vehicle that would purify photography - galvanize right-thinking people against the shabbiness of club photography and rank commercialism as well as snobbery." (Brittain 2002b: 2 [www])

Creative Camera became a rallying point for the renaissance of creative photography in Britain, and was soon read internationally by people interested in the medium. Although never commercially viable, it managed to survive because its owner Colin Osman subsidized it with the help of his more successful publications for racing pigeon enthusiasts. At the end of 1969, Bill Jay left *Creative Camera* to launch his own short-lived magazine *Album*, before eventually emigrating to the United States. Peter Turner succeeded Jay as editor of *Creative Camera*.

> [He] carried on where Jay had left off, tirelessly promoting what we now know as modernist photography, making sure that the medium's primary figures were known about, and encouraging a new generation of photographers, frequently British but not exclusively so, by publishing their work alongside the 'greats' and giving them an important yardstick by which they could measure themselves.
>
> His mission was twofold: to establish a proper sense of the medium's tradition, and in doing so, to foster its renewal and future development, particularly with regard to British photography. He aimed to foster a tradition of 'independent' photography, whereby photographers made photographs 'for themselves', just as artists made paintings 'for themselves', free from the dictates of others. Through the 1970s and 1980s, Creative

> Camera was essential and stimulating reading for those interested in new ideas about the medium and the growth of the new photographic culture. (Badger 2005 [www])

In the 1980s, Osman could no longer afford to pay for the losses incurred by *Creative Camera,* and as a consequence the magazine came to rely on a regular Arts Council grant. In a greatly changed art environment, the Arts Council withdrew *Creative Camera's* funding in 2000, forcing the magazine to close.[xviii]

> Eventually Osman and Turner found themselves in the firing line as part of the wide-ranging - at times vituperative - critique of modernism, emanating from Britain's new academic courses, and finding expression in *Ten. 8 magazine*, also funded by the Arts Council. Creative Camera was singled out for promulgating a narrow, elitist view of photography and being non-critical and anti-intellectual. Its ethos of 'us and them' and 'good versus bad' seemed outmoded and irrelevant. (Brittain 2002b: 2 [www])

Sadly, *Creative Camera* published Moore's early work much more regularly than it did his later, more restrained work. An explanation for this might be that once the Modernist / Postmodernist battle lines had been drawn in the early 1980s, work which didn't position itself clearly in one of the two camps had an increasingly difficult standing. As I will argue in the analytical section of this thesis, Moore's late work subverts certain core Modernist ideals, such as the value put on subjective 'vision', 'originality' and 'expressiveness', although it clearly starts out from a standpoint *within* the Modernist tradition. Rather than coming down on either side of the fence, Moore's work demonstrates a dual-aspect 'Modernism-cum-Postmodernism', or 'Modernism-with-a-twist'.

Photography Magazine Yearbook (1958)

One of the first times a photograph by Moore appeared in print was in the 1958 *Photography Yearbook,* published in connection with Norman Hall's *Photography Magazine.* (Hall and Burton 1958: 112). Moore's image shows a London flower seller in front of his stall (RMC 0007).

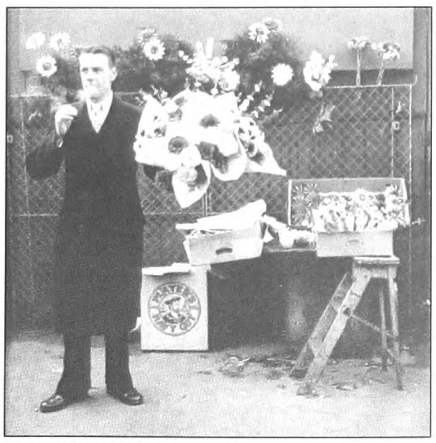

Fig. 93: (RMC 0007)

At first the photograph seems to be in a more narrative and 'documentary' register than is the case with most of Moore's other work, but on closer observation continuities do become visible. For instance, there is a great deal of attention to formal correspondences, such as that between the step ladder and the man's legs, or between the man's smoke-filled mouth and the two empty 'mouths' of the cardboard boxes behind him.

Similar as in Moore's later work, the image evinces a latent, Surrealist-inspired sense of 'otherness' lurking behind appearances. With some imagination one can see that the bouquet in the man's hand, and the flowers directly above it, assemble themselves into a monster-like creature with a gaping mouth. But of course, when one looks at the image again, its otherwise sober appearance makes such an interpretation seem too fanciful. The flower-seller is pictured as rigid and statuesque, while the bits and pieces around him are allowed to take on a life of their own. Moore seems to imply that inanimate matter is not as inanimate as often assumed.

Two Articles in *Amateur Photographer* (1959)

The June 3 issue of *Amateur Photographer* published a colour photograph of the farm on Skomer (RMC 0016), together with a brief statement by Moore and basic technical information. (Moore 1959a) The November 25 issue published a longer article by Moore, titled 'The Uncommon Object', together with eight of his images. Moore writes

> I find special visual excitement in the unfamiliar, objects in unusual surroundings, objects that have gathered the patina of age, the strangeness of the familiar object under unusual lighting, where even the most commonplace things become infused with a quality of magic. Many people would be able to enjoy this if only they could release their minds from preconceived ideas of what a photograph should look like, and instead of photographing an accepted repertoire of faces and places, concentrate on really looking at things, all things, with an entirely open mind and eye, not reproducing the stale visual clichés of so many salon photographs.
>
> I try to see things with the eye of the camera, and to photograph objects and aspects of objects that cannot be expressed by any other means. Subtle textures, atmosphere | and changing light - all these things are the material of the photographer. I was trained as a painter, but after a while found these qualities began to interest me more and more, and the subtleties became too difficult for brush and paint and quite wrong. (Moore 1959b: 530, 531)

Fig. 94: Moore's article 'The Uncommon Object' in *Amateur Photographer* (November 25, 1959).

Camera Owner Article (1967)

In June 1967, the magazine *Camera Owner* (soon to be renamed *Creative Camera*) featured eight of Moore's images, accompanied by a one page article by J.S. Lewinski. (Moore 1967: 83)[xix] Lewinski praises Moore for putting aesthetic considerations before commercial ones, calling him a 'pure' photographer: "You need an iron will and strength of character to remain a true artist and poet of the camera, as Raymond Moore." (ibid.) In the following, the article rather dogmatically advocates an 'art for art's sake' approach to photography, and gives some information on the equipment Moore currently uses:

> (M)ost of his negatives are shot with a Mamiyaflex twin lens reflex with shorter focal length lenses. But there is in his work, as he says, the need for freedom of movement which allows for greater intimacy with nature. (...) He also admits that the more transient moods of light and shade [and] movements of plants in the wind, begin to interest him increasingly. His Pentax miniature therefore has become a favourite. (ibid.)

The Welsh Arts Council Catalogue (1968)

In 1968, a catalogue was printed to accompany Moore's travelling Welsh Arts Council exhibition. The slim booklet contains 20 images, an introduction by Eric De Maré and a statement by Raymond Moore. For a variety of reasons, this was to remain the only substantial monograph publication of Moore's photographs until 1981. The evidence suggests that Moore was very unhappy with the finished result. In a letter card sent to Ray Howard-Jones at Martin's Haven cottage (dated October 13, 1968), Moore writes:

> Well- the Arts Council booklet has arrived, and boy what a mess! Gareth's printing is second rate to say the least. A letter from Peter Jones who said they couldn't find twelve good copies out of several hundreds! (...) God what a nightmare this show has been (...) they must have printed them with their eyes closed. The inking is appallingly uneven - dark here light there all over the place. I daren't send Eric (De Maré) a copy (...) The amount of money wasted on this must be near the £500 mark by now. (Howard-Jones ephemera R1/2/3 Box 3)

Fig. 95: The catalogue to Moore's *Welsh Arts Council* exhibition of 1968.

Eric de Maré (1910-2002) was a photographer, architect and writer who published various books and articles on photography and architecture. He was a source of support for Moore early on, for example when he helped to get his work exhibited at the Regent Street School of Architecture in 1959. Two important books which feature work by De Maré were *The Functional Tradition in Early Industrial Buildings* (Richards 1958) and *Photography and Architecture* (De Maré 1961). De Maré was particularly interested in documenting industrial and 'functional' architecture, which up to that point had received little attention in Britain. His work was widely influential on a generation of modern architects, and is today held by English Heritage's National Monuments Record Centre in Swindon. (National Monuments Record [www])

In his introduction to Moore's Welsh Arts Council catalogue, De Maré writes:

> These photographs by Raymond Moore should dispel forever any lingering doubts about the claim of photography to be an art in its own right. The only essential comment is: 'I say, look.' (Moore 1968a: 1)
>
> The common illusion persists that what we see is reality. Since we do not know what reality is, how can we know, in that case, that we see it? Vision is not a simple, scientific matter which can be expressed in clear terms by the physicist or the biologist. It remains the greatest of mysteries. Certainly something happens when light strikes the back of the eye but the result has no meaning until the individual mind interprets it. As William Blake declared, 'I see through my eyes, not with them.' Seeing is not merely registering; it is interpreting. (ibid.)

In De Maré's view, Moore's photographs express and communicate "a personal sense of wonder [at the mystery of seeing] which is not mere reportage but a kind of evocative poetry", in the sense of Marianne Moore's definition of poems as "imaginary gardens with real toads in them." (ibid.: 2)

> I see Raymond Moore's work as having that rare quality of complete sincerity, which in these days of nine-minute wonders must be taken as high praise. He is far too committed to his medium to apply the self-conscious gimmicks of vanity. He is the least commercial of photographers, wisely earning his bread-and-butter by teaching so that he can happily avoid in his own photography the prostitution enforced by our mercenary times. He can remain himself. Being a true artist, he is also a true craftsman, for his technique is beyond reproach. ('I cannot stand a sloppy print'). (ibid.)

Moore writes in his 'statement':

> *Photography* is a means of sifting or abstracting visual phenomena - it can be solely concerned with conveying factual information about objects in a particular position in time and space - or it can convey an awareness or revelation of the marvellous.
>
> For me - the no-man's land between the real and fantasy - the mystery in the commonplace - the uncommonness of the commonplace.
>
> An understanding of the limitations of the photographic medium is the means of recording the encounter or event. Awareness involves these limitations. (Moore 1968a: 5)

Moore in effect advocates an 'opening up' of everyday awareness, from a Cartesian 'subject-object' perception towards a state of mind in which the non-duality of perceiver and perceived is fully realized: "(A)n awareness is involved both of the subject and the self - one almost becomes the other." (ibid.) The strength of photography in this respect is that it allows the photographer to become "totally absorbed and committed for a fleeting moment in something outside his limited entity." (ibid.)

Moore further sets out his ideal of operating with "(a) blank mind like a clean mirror - sensitive - capable of receiving and giving." (ibid.: 6)

> Different mirrors receive and interpret differently. A clouded mirror clouded by self-consciousness and preconceived ideas inhibits true awareness. The mirror of the mind changes with experience - a development occurs. *Intense awareness - Recognition* - generates the desire to frame and record a photo abstract of a moment of life. (...)
>
> (U)nlike painting, one photograph can never mirror a life's experience, a relationship between numbers of photographs is called for - like words or phrases in a poem. (...)
>
> Sensitivity fluctuates - at low ebb ripples of self-conscious thoughts distort the surface, and cloud the vision. There is as little chance of taking a meaningful photograph as of making a technically perfect negative with a lens covered in grease and dust. Quick instinctive reactions are not possible, the self has not been lost or merged. Preconceived (secondhand) ideas abound. Technique for its own sake - handmaiden of academism [-] may preoccupy the thoughts.
>
> The photographer is inescapably involved with an act of momentary choice - whatever the nature of the subject. His own nature fluctuates and changes - the choice may be completely altered a few moments later. Hence the use of a number of exposures with a small camera in an effort to capture what is truly felt about something - as opposed to the tendency to be over cautious - to plan too carefully. (ibid.)

Creative Camera Article (1968)

The November 1968 issue of *Creative Camera* included a one-page statement and five images by Moore. In the statement Moore writes

> The strange, suggestive forms of rock and sand, the brooding presence of landscape and the almost surrealist interiors of old buildings are what provide me with visual equivalents to feeling, which I must have to justify a photograph. I am quite unable to explain why I choose particular objects in preference to others, it's like asking a musician to explain or justify a series of notes. My concern anyway is often more with the shapes, tones and textures objects possess, rather than with any literary overtones they may contain. The message is a visual one. (Moore 1968b: 395)

On the question of artistic influence Moore writes

> I am influenced by hundreds of things, all life is influence of one sort or another, one can't avoid it. Influence is one thing, self-conscious imitation quite another. Anyone living at this time must be affected to some extent by the forces that have produced its painting, music and poetry, and if he is an honest photographer, this is bound to show quite naturally and unself-consciously in the work, governing his choice and treatment of subjects...
>
> One of the greatest dangers is self-conscious originality, to try and be original is a sure way of not being. An empty self, childlike and uninhibited, is far more likely to make a truly original statement. (ibid.)

Anglo-Welsh Review Article (1969)

At the same time as Moore's 1968 *Welsh Arts Council* exhibition was launched in Cardiff, he was invited to contribute a number of images to the forthcoming Winter 1969 issue of a magazine called *The Anglo Welsh Review*. The correspondence concerning this publication provides a brief glimpse on events in Moore's life at the time.

In a letter to Ray Howard-Jones dated August 26, 1968, the magazine's editor Roland Matthias writes: "I am so sorry to hear about Raymond's father. It must have been a rotten time for him. But it is good to know that his show in Cardiff was so successful." (Matthias correspondence, NLW Box 21 1/32) This is probably a reply to an earlier undated letter by Ray Howard-Jones to Matthias, in which she writes:

> (I)t has been the hell of a summer, with all the Arts Council nonsense over RM's show - (still no catalogue) - + his father alas dying, dying in the midst of everything. (ibid.) [Moore's father died on August 12, 1968, aged 81]

In a series of letters to Matthias dated October and November 1968, Raymond Moore mentions that Watford School of Art has just moved to a new building and that the start of term has therefore been chaotic.[xx] The choice of text for the upcoming article is also discussed, and Moore suggests that they could use the transcript of a BBC *Spectrum* interview of the previous year.[xxi] Because the transcript of the interview turns out to be too incoherent,

Moore later suggests that they could use the text from the *Welsh Arts Council* catalogue, or an article written by him for

> this month's number of 'Creative Camera', unquestionably the best photographic journal this country produces. I ask this as I find writing about a visual medium like photography extremely difficult - and if I did start afresh it would only tend to be a rehash of these two recent articles. (Roland Matthias papers, NLW Box 21 1/32)

Moore points out that the idea for the Arts Council exhibition was first suggested by Arthur Giardelli. He also asks if it is possible to see proofs before going to press: "I've suffered so much at the hands of printers - I don't trust any of them!" (ibid.)

Creative Camera and *British Journal of Photography* Articles (1969)

The June issue of *Creative Camera* included two images by Moore, and a brief note that the Welsh Arts Council catalogue was now available from the WAC, at 10s. per copy. (Moore 1969a: 200-201)

The August 29 issue of *British Journal of Photography* featured a piece by Bob McClelland, titled 'The Light and the Vision: The Work of Raymond Moore.' Five of Moore's images were included with the article, which used the opportunity to draw attention to Moore's Welsh Arts Council exhibition, then already touring Wales.

McClelland places Moore's work in a tradition of practitioners who have used the medium to reflect on man's place in the universe, a tradition which to his mind includes Edward Weston, Ansel Adams, Paul Strand and Bill Brandt. "Their themes were the grand ones - the vast, the mysterious, the cosmic." (Moore 1969c: 823) In McClelland's opinion,

> Moore's photography is subjective in the true sense of that word, but not inaccessibly so - he is one of those rare photographers who appreciate the disparity between what is sensed and what is seen, and his work is concerned with the communication of the former. (ibid.: 823)

McClelland observes that for all their melancholy, Moore's images also have an undeniable consoling quality

> In all of Moore's imagery there is seen a tendency to affirm the presence of forces which are un-named (...) Thus, in high-lighting the areas of existence about which we know little, these works act upon us as a release from the spiritual responsibilities of autonomous existence. It is as though Moore were saying 'Look...we are not alone, after all.'
>
> It is this desire to go beyond limits which characterises Moore's work, and the limits he strives to surpass are those of ordinary human awareness - he is concerned above all with the states of awareness which have no equivalent in the ordinary world of business and politics. In everyday life, our view of the world is obscured by the things in it, and Moore overcomes

> this difficulty by allowing his inward vision to act, instead of applying self-conscious thoughts. (Moore 1969c: 824)

McClelland discovers in Moore's best images a meditative, "quietistic" quality of a particular kind not often found in photography.

> Whereas [e.g. Harry] Callahan's silence is the one which precedes a drama, Moore's is the comforting, contemplative silence so beloved of the arts of Asia. In these images we are transported to the vast, silent spaces where times [sic] does not exist and man is but a feather. (ibid.: 825)

Penrose Annual Article (1971)

In 1971, several of Moore's colour images were published in the *Penrose Annual*, accompanied by an article on Moore's work by Minor White. (White 1971) White writes about Moore:

> He finds his freedom within the limitations of straight photography (...) The creativity of the straight photographer functions so long as he makes efforts to be awake to the subject; and rather than impose himself, accepts what he sees for its own beauty, or truth, or magic. Moore looks for those moments when the subject matter, which is ordinarily, so to speak, asleep or 'opaque', is suddenly and briefly - very briefly - as it were illuminated from within. At such times the subject seems open or 'transparent'; his images evoke the transcendental. (White 1971: 129)

Creative Camera Article (1972)

Eight of Moore's images were included in the June 1972 issue of *Creative Camera*, accompanied by basic biographical information and an excerpt from a statement Moore had written for the 1968 Welsh Arts Council catalogue.

Creative Camera Article (1973)

The June 1973 issue of Creative Camera included four images and a half-page statement by Moore. A brief introduction deplores the fact that Moore's work has hardly been seen in Britain, apart from occasional appearances in *Creative Camera* and the 1968 Welsh Arts Council show. This is contrasted with the situation in the US, where Moore had recently been shown in prestigious one-man exhibitions at both the George Eastman House and the Art Institute of Chicago. The introduction ends on a hopeful note, drawing attention to the upcoming exhibition at The Photographers' Gallery in London.

In the statement which accompanies his images, Moore says:

> The single perceptive photograph can suggest the presence of a world that remains almost invisible because of our human limitations defined by time and space. Human fragility and the practical demands of life, seldom render us capable of reacting with sufficient awareness to record the image of a happening at maximum intensity. In fact we spend most of our time

> in blinkers, insensitive to the import of what is around us. If we were only capable of transcending our space-time limits to some extent, we could witness happenings undreamt of. At this moment there must be fantastic relationships between the things we call objects, but no one there to record them. Natural happenings eclipsed and lost in time. All we can do is cultivate a state of awareness within ourselves, and allow the images to come through unfettered. Amongst the dross the pertinent ones will serve as hints or signposts to a state of greater visual perception. (...)
>
> I dislike photographs that masquerade as art and that are overtly concerned with manipulated effects to this end. So much work today seems concerned with sham exhibitionism of one sort or another, an attempt to make photography look effective, clever, and part of the general art scene, so much so that its simple image-making potential is overlooked. (Moore 1973: 203)

Article on Derby/Trent in *Camera* (1976)

In August 1976, the international photography magazine *Camera*[xxii] dedicated an issue to the recent revival of creative photography in Britain. It included an article by Paul Hill, in which he stressed the importance of the joint course at Derby/Trent. The magazine also featured extensive portfolios by Hill, Blakemore and Moore. (Hill and Porter 1976)

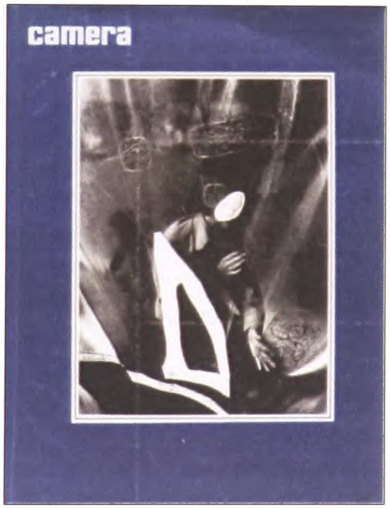

Fig. 96: The August 1976 issue of *Camera*

Creative Camera International Yearbook (1977)

A major portfolio of Moore's work was included in the 1977 *Creative Camera International Yearbook*. (Moore 1976) The book contains an interview with Moore by Peter Turner, as well as 24 of his images. This makes it the most substantial single publication of Moore's work, apart from the 1981 monograph *Murmurs at Every Turn.* The yearbook includes photographs taken between 1963 and 1976, including seven medium format images from the late 1950s and 1960s. Once more, Moore's work is blighted by poor 1970s printing.

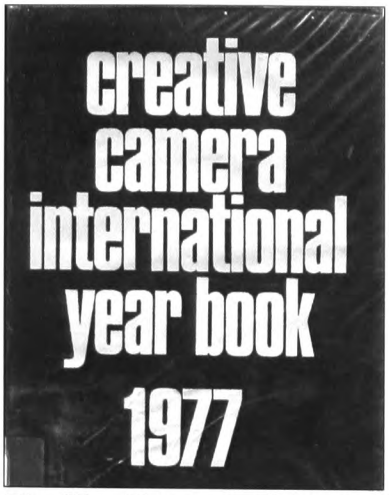

Fig. 97: The cover of *Creative Camera International Yearbook 1977.*

In the interview, Moore states his interest in ideas related to Zen, and the way these have been adopted into photography by people such as Minor White.

> I'm just a go-between, things discover me, I don't discover them. But in them I can find myself and grow. It's a case of the sublimation of self to gain realisation of self. In a way using this process one can 'feed' from one's photographs - and from other people's. I love Kertesz, Weston, Friedlander, Harbutt, I think the world of Cartier-Bresson - - not that my work is like his, and I'm also very fond of Siskind and Callahan. I can use their work as well as my own as part of what I gain from photography. It's a kind of recognition. It's the same moment when you're in tune with yourself and the thing you photograph. To be able to feel this and preserve it is so important. (Moore 1976: 12)

Murmurs at Every Turn (1981)

The book *Murmurs at Every Turn* (Moore 1981a) was published by Peter Turner's short-lived publishing company 'Travelling Light'. Although not intended as a catalogue, it featured many of the same images which were also shown in the retrospective exhibition at the Hayward Gallery. Because of its 'retrospective' approach, the book could give little indication of the substantial changes that were beginning to happen in Moore's work at the time, and was merely able to cover old ground once more. The book remains the only substantial monograph of Moore's work, and is long out of print.

Russell Anderson was able to shed light on the troubled genesis of the book, based on his conversations with Peter Turner:

> There were times when Pete was ready to say, you know, 'I'm not doing it', and Ray would say 'I either have final control over this book or...' I was down in New Zealand last year [2004], visiting Pete, and we were talking about it - I hadn't realized just how close the whole thing had come to falling apart.

> The title was controversial, the layout was controversial, the selection of photographs was... I mean just about everything! Pete wanted to make a book that was commercially viable, that would really be an homage to Ray. And Ray wanted to make something that was an artist's book. Pete was saying: 'Yeah I think that's a great idea but not for this publication, we need to make something else.' You know, this was in conjunction with the exhibition... I mean there were a lot of complexities to it, there was Arts Council money involved. The amount of money they were spending was far in excess of what was originally budgeted... So there were a lot of issues, it wasn't one little thing. (Interview Anderson 2005)

When asked whether Moore was happy with the finished product, Anderson said that "he was *miserable* with it". (ibid.)

Fig. 98: The cover of *Murmurs at Every Turn,* published to coincide with Moore's 1981 retrospective at the Hayward Gallery.

The book contains contributions by Mark Haworth-Booth, Ian Jeffrey and Jonathan Williams. In his essay 'Luminosity and Transience', Ian Jeffrey writes perceptively about Moore's work

> It is difficult to consider these pictures without being returned to the idea that they are somehow redemptive or restorative: that the sparkle and rush of bird flight clarifies and gives an image for the kind of instants we perceive only as they recede from us; and that revelatory lights, shining in disused or deserted sites, shine the more compellingly the more tawdry their surrounds. (in Moore 1981a: 33)
>
> Ray Moore composes with care, working line against mass, point against plane. He does not, however, dissolve matter away or subdue it to his own schemes. His impositions are matched by the landscape's obduracy, and at times his gift for arranging is put at the disposal of things as they obdurately are. Materials and items take on weight lodged in compositions of his devising. (ibid.: 34)
>
> Raymond Moore's implications are consistently (...) that appearance is conditional and that existence is transitory. Ray Moore's is an acutely time-bound world, a matter of moments. (ibid.: 35)
>
> In some respects Ray Moore's closest contemporaries are Americans: photographers, such as Minor White and Lee Friedlander, who are concerned to find responsive landscapes which either call to them or somehow bear their mark. (ibid.: 36)
>
> [However] American photographers dare to claim absolute intimacy with primal landscape [White,] or to re-cast the world largely in terms of their own sensibilities [Friedlander]. Ray

> Moore, though alert to these options, refrains from such radical self-assertion. He allows space for the culture which, no matter how tawdry it might be, precedes him; and he allows space for randomness - his pictures are fragments, from a wider continuum, rather than microcosms in which the whole is summed up and brought to order. Order intimates itself in the various melodic lines which tread their way through his picture, but they never draw the whole together. (ibid.: 37)

Two *Creative Camera* articles (1981)

In 1981, the March/April issue of *Creative Camera* featured six of Moore's images and a two-page interview ("Ray Moore Talking") by Ian Jeffrey. This is one of the most insightful interviews Moore ever gave, and was later republished in the book *The Art of Photography 1839 - 1989.* (Weaver 1989a) The July issue of the same year included a one page review of the Hayward exhibition by Roger Mayne, without images.

Every So Often (1983)

A 36-page booklet titled *Every So Often,* was published by BBC Northeast to coincide with a documentary which was made about Moore. (see section 2.38.) Richard Else, the film's producer and director, recalls

> If you go back to 1984 there wasn't much in the way of home video and to try and capture still photography of that quality on television - you could only do an approximation. We wanted to give people an opportunity to see those images, and we got some funding from Northern Arts, the regional Arts Council. We did the book to go along with it, which I think helped to give a sense of stature to the film.

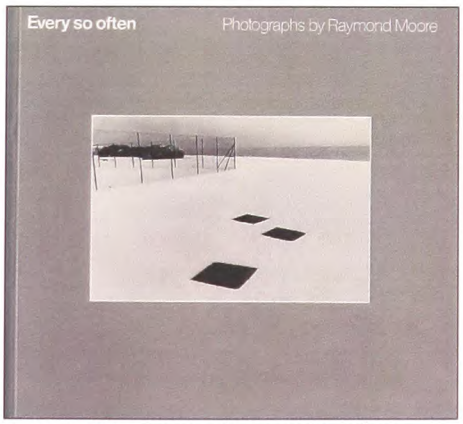

Fig. 99: The cover of *Every So Often* (Moore 1983).

> Of course at that time, *Murmurs at Every Turn* (Moore 1981a) was a reasonably recent book. I'm quite hesitant to say this, but I think it's the case that Ray wasn't that pleased with it, one of the reasons being the uneven quality of the printing. We chose a very good printer in London, using what were at the time pretty much state-of-the-art techniques. I had the horrendous task of being in charge of all of Ray's original pictures, and we took them down to the printers in London and also to the rostrum camera at Television Centre. I think Ray was very pleased with our book, even though it's very small I think it's got a certain coherence. Of course he selected the images, so in a sense he was in charge of it editorially - he really enjoyed that. (Interview Else, November 19, 2003)

Else explains that although the nominal editor of the book was Neil Hanson, the selection and sequencing of the images in *Every So Often* were entirely in Moore's hands.

> Neil was a guy who I got in just to put the thing together for us. He had been working at Carlisle Museum and had done a very interesting book (Hanson 1982) about the Lake District, featuring photographers and artists. Some of Ray's work was in that book and exhibition. We took Neil on board because I didn't have any experience in printing and publishing. (Interview Else: November 19, 2003)

Every So Often contains 21 images, which at 12 x 17.5 cm are noticeably larger than the postcard-sized images in *Murmurs at Every Turn.* Although the reproductions are not duotone either, the print quality of *Every So Often* is much better than that of the earlier book - in *Murmurs at Every Turn,* the shadows and darker mid-tones have a tendency to clog up, ruining all but the lightest of images.

The sequencing of *Every So Often* appears effortless, showing the same visual intelligence at work as in the framing of the individual images. Image is linked to image through both aspects of subject matter and formal means, giving the book a graceful coherence without drawing undue attention to the means by which this is achieved.

Images which come to lie together on a two-page spread are linked in this way. For example, the images on pages 14 and 15 both feature a makeshift abode as their subject. The images on pages 18 and 19 both contain a dominant vertical element (slide / curbstone), and the sky in both is hemmed in by a darker element in the top outer corner (clouds / building). Pages 26 and 27 both show images in which a row of vertical elements recede into the distance.

On closer examination, images lying further apart relate to each other in similar ways. Compare for example the 'X' and 'V' shapes which dominate the images on page 19 and 29 (crossed slats / traces in the mud). Pages 17, 19 and 25 all feature stones permanently pressed into a smooth surface. The shapes of the two roofs on pages 29 and 31 (one of a boat, the other of a house) are uncannily similar.

Unlike in *Murmurs,* in *Every So Often* the accompanying text is limited to either end of the image sequence, leaving it intact to quietly speak for itself. In *Murmurs*, the intrusion of the odd square format image also has a jarring effect on the flow of the images, particularly

where a square and a rectangular image come to lie side by side on a double page spread. In *Every So Often* this is avoided, since the book only contains images taken in 35mm.

The book opens with three images each dominated by a receding plane entering the frame from the right, as if to stop the eye from jumping too fast to the next image. Once slowed down in this way, the viewer is led along a series of calmer, more head-on compositions, in which the perspectival lines only converge slightly to the left or right. The book ends with an image dramatically opening up towards the right, followed by the last image, which is almost entirely 'flat' again. Because it has been taken from further away than any other in the book, and because the image's whiteness blends subtly into the blank page on which it is printed, this last image seems to have the effect of releasing the viewer again into the wider world beyond the book's covers.

The book contains eight double page spreads, and five images which are set against a blank page, distributed as follows: 01 11 11 01 11 11 11 11 11 11 01 01 01. The blank pages give a rhythm to the flow of the images, and lay a certain emphasis on the images which follow them (for example *Harrington 1980*, which is also the first time a living creature appears in any of the images.) The book concludes with three single images, much like a piece of music slowing down before it merges back into the silence from where it came.

It is often said that Moore's images need to be seen as original prints, but to me *Every So Often* is proof that they also have the potential to shine on the pages of a well-produced book. Moore's images sustain repeated viewing, and they also benefit from being seen as an ensemble. Short of owning a large number of original prints, a book seems the only way in which these two conditions can be met. I also find that the modest scope and simple layout of *Every So Often* is quite appropriate for Moore's unassuming pictures - a heavy hardback of several hundred pages might well set the wrong tone. If ever the question arises how best to publish Moore's complete works, perhaps one solution to consider might be a boxed set of such humble booklets.

In the introduction to *Every So Often,* Clive Lancaster points out that Moore's technique always appears

> simple, almost casual, as though he did nothing more startling than point his camera at the world. Like some other distinguished photographers - whose pedigree one suggests was founded by Atget - Moore is a magician with nothing up his sleeve.

> Moore's work consistently avoids reference to any of the fashionable preoccupations of contemporary photography; there are no cloth capped workers, no riots, no armoured police, no wars at home or abroad, no pretty girls dressed or undressed, no fantastic montages. Like Walter Benjamin's archetypal Storyteller, Moore reserves his meanings. He presents these fragments of a narrative without further comment or explanation, knowing perfectly well, one suspects, that the more deeply embedded in itself an image is, the more effortlessly it sinks into the viewer's mind. (...) Like the best stories, the best photographs keep their secrets intact, in this way the pearl slowly forms itself around the obstinate grit. (in Moore 1983: 7,8)

> (M)any of us could, even nowadays, walk no further than half an hour from our back door to find a Moore landscape where the human and the nonhuman, the present and the past, overlap and struggle for recognition. Those relatively few images which are either solely urban or rural, act it seems to me, as a kind of limit to these other suburban struggles. (ibid.: 9)

Article in *Amateur Photographer* (1984)

The September 15 issue of *Amateur Photographer* included an article by David Brittain titled 'Moore Land.' The piece is particularly interesting because it contains fragments of an interview with Moore. Five images are also reproduced. Brittain writes that as

> (a)n outsider who has adhered honestly and unpretentiously to photographing what interests him, Moore is dismayed that the attitude in Britain to his photography - and towards non-documentary photography in general - is still hostile. Maybe it's because, like others, he won't fit snugly into a niche or tradition. A photographer of less than pastoral landscapes, who shoots with handheld 35mm cameras, Moore is neither a true documentary photographer, nor one of those who seek out the 'untouched' or the 'urban' landscape. Although the tradition in which he works is closest to the American symbolic one, influenced by Minor White (under whom Moore studied in 1970), there's none of the mysticism of White. These are the photographs - Moore calls them 'shots'- of an Englishman with a droll sense of humour and an uncanny eye for the one amazing detail that fires an otherwise drab sight. (Brittain 1984: 42)

Later in the same article, Moore says that the remoteness of the places he chooses to photograph allows him to express something of "how he feels about the quality of life in the 1980s." (ibid.: 46)

> Once I get down to an insalubrious stretch of Maryport something starts happening. It's a peculiar love-hate relationship: I can be there and feel depressed, yet I have to go on shooting. Don't ask me why. There are certain things that work for me. While they're sad, at the same time I feel that they have to be said. (ibid.)

Creative Camera Article (1985)

The March 1985 issue of *Creative Camera* featured a 10-page essay on contemporary British landscape photography by Ian Jeffrey, including two images by Moore. (Jeffrey 1985a: 27-36)

Article in *British Journal of Photography* (1987)

The June 19 issue of *British Journal of Photography* contained an article by William Bishop, titled 'Raymond Moore: a Photographer whose images do not fit neatly into any category.' (Bishop 1987a) Bishop writes:

> We know that seeing is so often taken for granted and yet it harbours some of the deepest mysteries of existence - Ray Moore says that his photography is about seeing. To see rightly is to bridge the distance between seer and what is seen - to unify seer and seen. It is to know. This is uncommon seeing, but to see in an everyday sense is to observe at a distance and to know about. The one is seeing without naming, the other is seeing from a viewpoint of preconceived ideas. (Bishop 1987a: 705)

Creative Camera 'obituary issue' (1988)

The January 1988 issue of *Creative Camera* featured an obituary by Mark Haworth-Booth, as well as personal comments by Jonathan Williams, Russ Anderson, Peter Jones, Harry Callahan, Roger Taylor, Paul Hill, Izabela Jedrzejczyk, Helmut Gernsheim, Ian Jeffrey, Roger Palmer, Peter Goldfield, Gerry Badger and Fay Godwin. Three of Moore's images were also published. (Haworth-Booth 1988a: 24-31)

Mark Haworth-Booth writes in the obituary

> Moore did not write in headlines but has become, like a Philip Larkin, one who quietly and precisely breaks the conspirational silence about daily actuality and gradually finds himself essential reading. (ibid.: 26)

In his contribution, Russ Anderson writes

> Today's photographers in Britain will find it hard to fully appreciate just how much they owe to Ray Moore. He worked for nearly two decades in almost total isolation and it was frighteningly painful for him. Yet it was only through a few published pictures and a few shows in the early seventies that he rekindled the adventure of the art in an emerging generation of photographers (ibid.: 24)

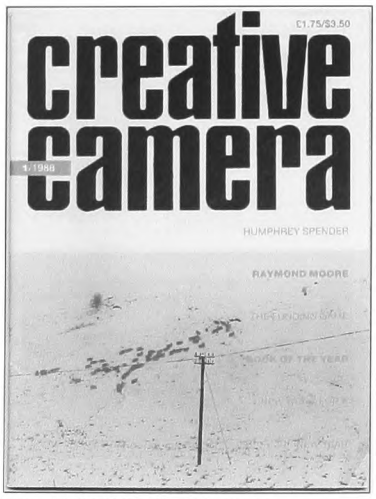

Fig. 100: Creative Camera, January 1988.

Gerry Badger wrote in his contribution:

> Ray, in essence, was the first British 'independent.' For those of us back in the 60s, searching desperately for the inspiration of a mature, cogent native photographic voice, that says it all. Ray was the first example of that independent, wholly intelligent vision, setting a standard to which young British photographers could aspire. He was a singular, lonely torch bearer for us at a time when most serious British photography was tied firmly to the semi-commercial precepts of photojournalism, or else reduced to neat formalist gestures culled by distinct inferiors to Bill Brandt or Dr. Steinart. [sic] (...) [Ray's] work evinces a first rate, wholly photographic quality. That is to say, it is precise, discrete, understated, documentary in character. Above all, it is of the world and experience, not of art - which makes Ray all the greater artist. (Creative Camera 1988: 30)

7.3. Notes (Timeline: Exhibitions / Timeline: Moore in Print)

[i] In Moore 1967: 83, the exhibition is erroneously dated to 1951. It is likely that Moore did in fact exhibit photographs on earlier occasions. A 1959 article in *Amateur Photographer* mentions three recent exhibition, although it does not give their dates. These are the Regent Street Polytechnic show of the same year, one "at the Bath Academy, Corsham Court", and one at Watford School of Art. (Moore 1959b: 532) The latter two are not mentioned anywhere else, presumably because they were small and informal affairs.

[ii] Now the University of Westminster.

[iii] In Moore 1967: 83 this exhibition is erroneously dated to 1960. Some sources refer to this as a one-man exhibition: Moore 1968a: 7, Moore 1981a: 96 and Moore 1990: 4.

[iv] From an undated letter written on yellow paper, most likely from 1952. Addressed to "My dearest", dated "Sunday" and signed "Boofly".

[v] Moore was a member of an association called "Photo (7) Group", and it seems likely that his participation in "Modfot 1" had some connection to this. A mass circulation letter of the group addressed to Moore, dated December 22, 1966 and signed by "Sir George Pollock BT. MA. F.R.P.S." asks for contributions to an exhibition called "Modern British Photography." (Howard-Jones ephemera, box R7/5) Pollock was a fellow of the Royal Photographic Society and later (from 1978 until 1980) its president. He was also a member of Dorking Camera Club; in this role he seems to have had a hand in organising Moore and Howard-Jones' joint exhibition at Westcott Art Centre in 1968. The photographer John F. Williams states on his website that he exhibited together with Moore and others in an exhibition called "Group of Seven" at the Architectural Association Gallery (London) in 1967. Williams [www] It seems that this was an element of the "Modfot 1" series of exhibitions. Sarah Stevenson mentions that Moore participated in a "Touring Exhibition by the Royal Watercolour Society" in the same year. (Stevenson 1995: 120) This too seems to have been connected to "Modfot 1", since Haworth-Booth 1995: 789 lists an exhibition "*Modfot 1: Raymond Moore*, R.W.S. Gallery London (toured U.K. and Europe)."

[vi] The 1990 Ffotogallery & Oriel exhibition leaflet lists some of these as individual exhibitions, without pointing out that they in fact belong to the touring Welsh Arts Council show. (Moore 1990)

[vii] In the booklet to Moore's 1990 exhibition at the Ffotogallery Cardiff the exhibition at the A.I.C. is erroneously dated to 1970. (Moore 1990)

[viii] A list held among the Raymond Moore ephemera at the National Art Library, Victoria and Albert Museum.

[ix] Moore's acquaintance James Fraser worked for this company, which had already commissioned a series of postcards from Moore in 1959. Fraser published several catalogues for the Arts Council. Russell Anderson recalls that James Fraser "was particularly interested in doing a Ray Moore book, but they never were able to agree on things. I don't think Fraser thought the big, expensively produced book that Ray wanted could be profitable." (Email Anderson, December 3, 2007)

[x] The date of this exhibition seems somewhat uncertain; according to a review of Moore's later exhibition at the Focus Gallery in San Francisco it took place in 1975. (Murray 1977).

[xi] Moore's reservations are directed not at the genre of the social documentary in particular, but against the notion of 'realism' in photography more generally. In a 1985 interview Moore shows himself critical of aspects of Fay Godwin's work: "If you photograph a battlefield, some people, and I suggest a minimal number will buy it for its photographic qualities. But lots of people will buy it for its historical standpoint. They couldn't give a damn whether it's a good or a bad photograph. It's a record of a battlefield and that's all that counts. The same goes for castles and other famous monuments for which this country is noted. Providing you do that and I'm not trying to deny it requires some skill, you can make some useful sales and feed some publishers as well, because I suppose you can always match it with a bit of Old English poetry stuck underneath. A few dozen of these and you've got the beginnings of a book." (Interview Daly 1985: 1)

[xii] Incidentally, *Reading 1973* was also one of the favourite images of Helmut Gernsheim, on whom the qualities of Moore's late work seem to have been completely lost. (Haworth-Booth 1988a: 28)

[xiii] Haworth-Booth mentions a touring exhibition in the same year by the "*Royal Photographic Society,* Bath." (Haworth-Booth 1995: 789) This is not mentioned anywhere else, and it is unclear whether the two exhibitions are identical.

[xiv] The titles of the images were *Whitehaven 1982, Silloth 1982, Silloth 1982, Maryport 1980, Flimby 1982, Silloth 1982, Harrington 1980, Maryport 1979, Maryport 1976* (RMC numbers not identified) (Email Melanie Gardner, February 11, 2004).

[xv] A postcard found among the Ray Howard-Jones ephemera held at the National Library of Wales announces that between May 27 and June 28 *1986*, this exhibition was shown at the Northern Centre for Contemporary Arts, 17 Grange Terrace, Stockton Road, Sunderland SR2 7DF. It is unclear which date is correct.

[xvi] Martin (1864-1944) is best known for his candid photographs of street scenes and of people amusing themselves on the beach. In 1895-6 he produced a series of photographs titled "London by Gaslight", for which he was awarded a Royal Photographic Society medal. (see Flukinger et al. 1977)

[xvii] The January 1985 issue of *Creative Camera* published a portfolio of Mary Moore's images of domestic interiors. (Cooper 1985: 3, 21-25)

[xviii] After Peter Turner's departure, David Brittain became the magazine's editor. See Peter Turner's essay 'Kiss the Past Goodbye: An Epitaph for Creative Camera' (Turner 2002 [www])

[xix] Unfortunately, the biographical information contained in this article contains many inaccuracies.

[xx] According to Alan Kitching, the School moved from Hempstead Road to new premises on Ridge Street around this time. (Interview Kitching 2007) The building on Ridge Street today houses West Herts College. (ibid.)

[xxi] In 1967, the BBC programme *Spectrum* broadcast an interview with Moore by Arthur Giardelli. It was part of a series of six interviews, mainly with painters, which were recorded at Broadcasting House in London between 1965 and 1966. (Letter Arthur Giardelli, April 1, 2004) Although a transcript was made at the time, it appears that the interview with Moore has been lost. Giardelli, a close friend of the 'two Rays', also acquired one of Moore's photographs on behalf of the Contemporary Art Society for Wales [RMC 0038], and was instrumental in convincing the Welsh Arts Council to put on an exhibition of Moore's work in 1968. (Email D. Gareth Davies, December 1, 2003. Also: Interview Peter Jones 2007)

[xxii] Published by C.J. Bucher in Lucerne, Switzerland.

8. Bibliography

Note: Due to unresolved legal issues, the Raymond Moore archive could not be accessed during my research. However, because I was able to briefly visit the archive in 2001, some of the material contained therein has been considered while writing this thesis. Instances where such material has been used are referenced in the text.

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Workington: Maryport, Cockermouth, Silloth. [street map 2001.] Wivenhoe: Street Master.

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9. List of People Contacted

Anderson, Annette Acquaintance of Raymond Moore's and of his first wife Pauline in the 1970s. Former wife of Russ Anderson.	*Telephone conversation*, March 19, 2006
Anderson, Russ American photographer. Friend and colleague of Moore's at Trent. They met briefly in the US in 1970, but became closer in 1972.	*Email*, February 9, 2004 (and various others) *Telephone conversation*, May 10, 2005 *Telephone conversation*, November 20, 2005
Aylett, Cliff and Gruzyana Neighbours of 29 Ashchurch Park Villas, London.	*Telephone conversation*, May 5, 2004
Baird, Kenneth Professor emeritus at Michigan University. They met when Moore was teaching at Trent and he was living in Manchester.	*Telephone conversation*, July 30, 2007
Barnes, Martin Photography Curator at the Victoria and Albert Museum, successor of Mark Haworth-Booth.	*Conversation in London* 2000 *Telephone Conversation*, August 2, 2007 *Email* (various)
Berman, Amy Art Institute of Chicago	*Email including list of works in collection*, February 5, 2004 *Email*, February 19, 2004
Becker, John Photography student from Ann Arbor, Michigan. Living with the Moore's at the time of Moore's death.	*Email*, February 13, 2004 *Email*, February 15, 2004
Bell, Susie Scottish National Gallery of Modern Art.	*Email*, January 2004
Biggs, Lewis Curator at the British Council at the time of their exhibition *49 prints*. In charge of acquisition of photographs by Moore.	*Email*, January 23, 2004
Birksted, Ian Kenneth Birksted Gallery in London represented Moore for some time in the 1980s.	*Email*, January 17, 2004 *Email*, February 2, 2004 *Telephone conversation*, April 5, 2004 *Telephone conversation*, July 20, 2007
Bishop, William Writer and photographer. Interviewed Moore several times for *British Journal of Photography* and *Inscape*. Wrote a book on the revival of 'creative photography' in 60s/70s Britain. Attended a workshop of Moore's in 1987.	*Conversation at Virginia Khuri's studio in London*, April 21, 2004 *Emails* (various)

Blakemore, John British photographer. Taught alongside Moore at Trent Polytechnic.	*Conversation at Hooper's Gallery, London*, April 10, 2004 *Telephone Conversation*, August 3, 2007
Bowley, Victor British artist and friend of Moore's. Taught at Watford School of Art 1965-1973.	*Email*, March 22, 2006 *Email*, March 25, 2006 *Email*, March 28, 2006 *Email*, April 2, 2006
Brittain, David Attended Raymond Moore workshop in October 1985. Writer on photography and editor of *Creative Camera* after Peter Turner.	*Email*, January 21, 2004 *Telephone conversation*, January 30, 2004
Brown, John Photography student at Trent Polytechnic 1973-1976.	*Email*, March 23, 2006 *Email*, March 24, 2006 *Email*, July 21, 2007 *Email*, August 8, 2007
Buckman, Peter Author of *The Dictionary of Artists in Britain since 1945*.	*Email*, March 10, 2005 *Email*, March 27, 2005 *Email*, March 29, 2005
Cabuts, Paul Ffotogallery Cardiff	*Various conversations in Newport.*
Calmes, Leslie Archivist, Centre for Creative Photography, University of Arizona.	*Email*, January 15, 2008 *Email*, February 12, 2008
Chaffee, Cathleen Cleveland Museum of Art, USA, Curatorial Assistant.	*Letter including information on two works in collection*, January 26, 2004
Cooper, Thomas Joshua American photographer. Senior Lecturer in Photography at Trent Polytechnic 1973-1976.	*Telephone conversation*, November 28, 2005
Coleman, David Ransom Center, University of Texas at Austin (Curator of Photography).	*Email* (2007)
Coutin, Christine Hayward Gallery London	*Email*, June 12, 2004

Crane, Barbara Studied with Minor White at MIT.	*Email*, November 14, 2003
Cresswell-Jones, Lydia Successor of Philippe Garner at Sotheby's in London. Left in 2003. Her successor is Juliet Hacking.	*Various emails and telephone conversations.*
Daly, Tim Writer and photographer. A friend of Moore's in the years before his death. Wrote an undergraduate thesis on Moore at Bath University (containing a 1985 interview).	*Email*, March 25, 2006 *Letter and thesis*, April 20, 2006
Danvers, John Artist and academic with an interest in phenomenological and Buddhist approaches.	*Various emails*, since 2004 *Conversation in Aberystwyth*, June 2007
Davey, Ronald Artist and acquaintance of Moore's both in pre-war Wallasey and in London in the early 1950s. Emeritus Professor University of Alberta, now lives in Dorset.	*Email*, April 28, 2006 *Email*, July 13, 2006 *Email*, August 23, 2007 *Email*, August 24, 2007 *Email*, September 16, 2007
Davies, D. Gareth Secretary of the Contemporary Art Society for Wales.	*Email*, December 1, 2003
Davies, John British landscape photographer. Graduated from Trent Polytechnic in 1974.	*Email* (2004)
Davies, Kate Gracefield Art Centre, Dumfries, Temporary Arts Officer.	*Email including information on works in collection*, August 3, 2007
Davies, Peter (Rev.) An acquaintance of Ray Howard-Jones in the 1980s.	*Letter*, March 31, 2004
Dawkins, Ellie Glynn Vivian Art Gallery Swansea (Collections Assistant).	*Letter including information on work in collection*, January 21, 2004.
De Maré, Eric Photographer and friend of Moore's. Wrote an introduction to Moore's 1968 Welsh Arts Council Catalogue and was involved in Gordon Fraser Postcard Series alongside Moore.	*Letter*, 2000
Eastop, Tim Arts Council of England, Acting Director of Visual Arts	*Letter*, February 6, 2004

Eccles, Diana British Council, Collection	*Email*, November 17, 2003 *Visited collection*, April 20, 2004
Egbert, Alice Centre for Visual Arts at Stanford University, Cantor Centre (Rights and Repros Manager).	*Email including jpeg image files*, August 22, 2006
Else, Richard Producer-director of BBC northeast documentary on Raymond Moore, *Every So Often*. (1983)	*Email*, November 13, 2003 *Email*, November 17, 2003 *Telephone conversation*, November 19, 2003 *Letter and videotape*, December 2003
Evans, Betty Head of the Contemporary Arts Society for Wales.	*Postcard*, April 1, 2004
Exshaw, Susan Scottish National Gallery of Modern Art, Documentation Officer.	*Email including information on works in collection*, March 1, 2004
Faberman, Hilaire Centre for Visual Arts at Stanford University, Cantor Centre (Curator of Modern and Contemporary Art).	*Email including information on prints in collection*, August 19, 2006
Felton, Mick Seren Brigend	*Letter*, April 8, 2004
Finch, Isabel Arts Council of England, Collection Assistant	*Letter including list of works in collection*, February 27, 2004
Flukinger, Roy Ransom Center, University of Texas at Austin (Research Curator of Photography).	*Emails* (various 2001, 2007)
Garner, Philippe Former Head of the Photography Department at Sotheby's London. Took on the Raymond Moore archive on behalf of Sotheby's and unsuccessfully tried to sell it at the beginning of the nineties. Granted me access for one day in 2000.	*Conversations in London*, 2000 *Telephone Interview* March 14, 2001 *Telephone Conversation* August 9, 2007
Gardner, Melanie Tullie House Museum Carlisle, Keeper of Fine & Decorative Art.	*Email including information on works in collection*, January 27, 2004 *Email*, January 30, 2004 *Email*, February 11, 2004 *Email*, February 13, 2004

Gaskins, Bill Leader of photography course in Derby since 1966. After 1971, leader of joint Derby/Trent course for three years. Left shortly after Moore joined the course, and was succeeded by Ted Martin, Ewen Duff and later Paul Hill.	*Email*, March 11, 2006 *Telephone conversation*, May 8, 2006
Geske, Norman In charge of an acquisition of Moore's work by the Sheldon Memorial Art Gallery around 1977.	*Letter*, February 16, 2004
Giardelli, Arthur Artist and friend of Moore's. Acquired Moore's work on behalf of the *Contemporary Art Society for Wales* in 1967. Interviewed Moore for the BBC around 1965-66. Interview seems to have been lost.	*Letter*, April 1, 2004
Godwin, Fay British landscape photographer. Deceased.	*Fax*, 2001 *Letter*, April 12, 2001
Goldfield, Peter British photographer. Wrote contribution in *Creative Camera* obituary issue on Moore.	*Email*, November 10, 2003
Hacking, Juliet Sotheby's London. Successor of Philippe Garner and Lydia Cresswell-Jones as Head of Photography.	*Various emails and telephone conversations*
Hall, Janet Photographer and author of an MA thesis on Raymond Moore "In the Wilderness". Deceased.	*Various Letters* in 2000. *Fax*, January 14, 2004 *Fax*, January 16, 2004 *Conversation at Virginia Khuri's studio in London*, April 21, 2004
Hamlyn, Jim Together with John Shanky, helped set up the Raymond Moore archive after Moore's death, approx 1990-1991.	*Telephone conversation*, November 29, 2005
Hammans, Roy Photographer. Published the *Raymond Moore Catalogue* on www.weepingash.co.uk	*Personal conversation and various emails*, since 2006
Hanson, Neil Editor of Moore's book *Every So Often* (1983) and *Presences of Nature*.	*Email*, April 1, 2004 *Telephone Conversation*, April 4, 2004
Haworth-Booth, Mark Victoria and Albert Museum, Former Curator of Photographs (Senior Curator, Department of Prints, Drawings and Paintings)	*Various letters and emails*, since 2000 *Conversation in Tearoom of Victoria and Albert Museum*, 2004

Van Helmond, Marij Museum Development Officer, Dunoon. In charge of Raymond Moore photograph at Campbeltown Museum in Argyll, Scotland.	*Letter including information on work in collection*, February 1, 2004
Henderby, Dawn Gracefield Art Centre, Dumfries (Curator).	*Emails* (various 2006)
Hill, Paul British Photographer, Friend and Colleague of Moore's at Trent 1976-1978	*Telephone conversation*, 2001 *Various emails*, since 2000 *Conversation in Bradford*, October 13, 2004
Hirst, Barry (Prof) Painter and work colleague of Moore's at Watford. Hirst also invited Moore to give tutorials at Sunderland Polytechnic in the 1980s (where he was Head of Art & Design at the time).	*Email*, March 22, 2006 *Email*, March 26, 2006
Hirst, Derek Painter and contemporary of Moore's at the Royal College of Art London. They first met in 1949.	*Email*, April 6, 2006
Howard-Jones, Nicola (a.k.a. Nicola Purnell) Niece of Ray Howard-Jones.	*Conversation in London*, February 9, 2004 (16:30-21:30) *Letter*, February 20, 2004
Jarvis, Rowland Colleague of Moore's at Watford College of Art.	*Telephone conversation*, April 7, 2004
Jaskowiak, Jennifer Curator, Rockford Art Museum, Illinois	*Email including information on works in collection*, August 17, 2006
Jay, Bill Writer and photographer	*Conversation in Bradford*, October 13, 2004
Jeffrey, Ian Author and Art historian with an interest in British photography. Interviewed Moore for Creative Camera in 1981 and contributed an essay to Moore's monograph *Murmurs at Every Turn*.	*Various letters*, since 2000
Jones, Annwen Gwynedd Archives and Museums Services, Caernarfon.	*Email*, March 31, 2004
Jones, Peter Former director of Visual Arts at the Welsh Arts council, in charge of acquisition / exhibition of Moore's work in 1969.	*Telephone Interview* July 20, 2007

Khuri, Virginia Photographer and founding member of *London Independent Photography*. Participated in two of Moore's workshops, the first at Paul Hill's 'The Photographer's Place', and the second at Moore's home in 1985.	*Email*, January 19, 2004 *Conversation at her studio in London*, April 21, 2004 *Conversation in Bradford*, October 13, 2004
Kitching, Alan Typographer and staff member at Watford College of Art ca. 1964-1971.	*Telephone Conversation*, November 28, 2005 *Telephone Conversation*, August 3, 2007
Kott Wakeford, L. Art Institute of Chicago, Collection Manager (Department of Photography)	*Email including installation photographs*, July 8, 2004
Kraczon, Kate Museum of Contemporary Art Chicago, Curatorial Administrative Assistant	*Email*, August 21, 2006
Lane, Barry Former Arts Council of Great Britain Photography Officer and last Director of the Royal Photographic Society. In charge of Moore's major bursary in 1977.	*Telephone Interview*, August 2, 2007
Law, Wendy Curator of the Scottish Arts Council Collection when Moore's work was acquired.	*Email*, January 28, 2004
Liss, Paul Liss Fine Art, London	*Letter*, April 8, 2004
Malde, Pradip Photographer, met Moore in 1985.	*Email*, July 29, 2007
Marshall, Peter Photographer, teacher and writer. Until 2007 in charge of *www.photography/about.com* website.	Various emails since 2000
Martin, Ted Colleague of Moore's throughout his time at Trent	*Email*, May 13, 2004
Matze, Yoke Dutch photographer. She went to a week-long workshop by Raymond Moore and Paul Hill at the Photographer's Place in Bradford around 1979. Returned for three years running.	*Conversation at Virginia Khuri's studio in London*, April 21, 2004
Mayne, Roger Photographer	*Telephone conversation*, April 10, 2006
McArthur, Jane Dumfries and Galloway Council (Visual Arts Development Officer).	*Email*, February 2, 2004

McClelland, Bob Photographer and writer. Wrote about Moore's work in Creative Camera in the late 1960s.	*Email*, November 20, 2005 *Email*, November 21, 2005 *Email*, August 7, 2006 *Email*, February 26, 2007 *Email*, February 27, 2007
McCormick, Ron Photographer	*Email*, January 15, 2004
Melly, George Jazz musician and friend of George Jardine's.	*Telephone Conversation*, March 23, 2006
Meyrick, Robert University of Wales, Aberystwyth, Keeper of Collections.	*Email including information on work in collection*, November 20, 2003
Michaelson-Yeates, Rhiannon Catalogued Ray Howard-Jones' letters at the National Library of Wales Aberystwyth, including many by Moore to Ray Howard-Jones.	*Conversation in Aberystwyth*, Spring 2004
Moore, David (no relation) Former Curator at Brecon Museum. Planning an exhibition of Ray Howard-Jones's work.	*Letter*, January 14, 2004 *Conversation at his home in Brecon*, January 23, 2004 *Postcard*, February 8, 2004 *Two-day trip to Skomer Island*, September 2004 *Telephone Conversation*, August 6, 2007 *Email with image of work in collection*, August 13, 2007
Moore, Kate The widow of Raymond Moore's brother John (1928-1995).	*Telephone conversation*, August 5, 2007 *Telephone conversation*, August 10, 2007
Moore-Cooper, Mary Widow of Raymond Moore.	*Letter*, June 23, 2004 *Letter*, January 2008 NB: Mrs Moore has consistently refused to communicate, quoting legal difficulties regarding the archive.
Morris, Ann An acquaintance of Ray Howard-Jones	*Telephone conversation*, April 4, 2004
Moulène, Monique Bibliothèque Nationale de France, Photography Curator.	*Email*, December 2, 2003 *Email*, February 2004

Murakami, Akiko Museum of Modern Art Kyoto, Curatorial Office.	*Letter including information on works in collection*, November 20, 2003 *Email including image files*, April 3, 2004 *Letter including reproduction print*, May 2004
Murray, Heather Gracefield Art Centre, Dumfries.	*Email*, 2005
Newton, Katie Paper conservator, Ystrad Meurig.	*Email*, August 6, 2007
Owen, Felicity An acquaintance of Ray Howard-Jones.	*Telephone conversation*, April 9, 2004
Palmer, Roger Artist and Photographer. First met Moore in 1976. Taught alongside him at Trent 1977-1978.	*Email*, November 29, 2005
Park-Jedrzejczyck, Izabela Student at Trent Polytechnic 1973-1976. First met Moore in 1974.	*Email*, November 07, 2005 *Email*, November 09, 2005 *Email*, November 22, 2005
Penhall, Michelle University of New Mexico Albuquerque, Curator of Photographs.	*Emails* (various, 2007)
Peterson, Christian A. Minneapolis Institute of Arts Curator of Photographs	*Email*, September 26, 2006
Pitt, David Student of Moore's at Derby-Trent.	*Email*, April 26, 2004
Platt, Russell Painter and friend of Moore's. They studied together at Wallasey College of Art in the 1930s, but got to know each other better when studying at the Royal College of Art in London.	*Telephone conversation*, March 28, 2006 *Letter*, April 3, 2006
Price-Owen, Anne An acquaintance of Ray Howard-Jones.	*Email*, April 3, 2004
Price-Owen, Molly An acquaintance of Ray Howard-Jones.	*Email*, March 31, 2004
RAF Innsworth	*Email*, January 24, 2004
Richon, Olivier In charge of Photography at the RCA.	*Email*, March 30, 2004
Roberts, Russell National Museum of Photography, Film and TV Bradford, Photography Curator until 2006.	*Various conversations in Newport*, since 2005

Rose, Pauline Wrote an unpublished paper on Raymond Moore.	*Telephone conversation*, November 28, 2005 *Letter*, December 2005
Sack, Nicholas Photographer.	*Letter*, April 7, 2004 *Conversation at Virginia Khuri's studio in London*, April 21, 2004 *Letter and various material*, April 22, 2004
Sadler, Richard Photographer. Taught alongside Moore at Derby/Trent	*Postcard*, April 2004 *Telephone conversation*, April 3, 2004 *Letter*, April 2004
Shiel, Derek A friend of the 'two Rays' in London during the late 60s.	*Telephone Conversation*, July 26, 2007
Simpson, Colin M. Williamson Art Gallery & Museum, Wallasey (Curator)	*Letter*, May 10, 2006
Sims, Laurie Sheldon Memorial Art Gallery Collection, Project Assistant	*Email*, February 7, 2004
Skold, Stacey Sheldon Memorial Art Gallery Collection	*Email including information on works in collection*, November 20, 2003
Smith, Clare Collections, National Museum & Galleries of Wales	*Email*, August 8, 2007
Smith, Derek Photographer and Documentary film maker. A close friend of the Moore's when living in Carlisle.	*Email*, February 11, 2004 *Email*, February 12, 2004 *Telephone Conversation*, April 3, 2004
Smith, Joel M. Curator of Photography, Princeton University Art Museum, Princeton, NJ.	*Email*, December 20, 2007 *Letter including information on works in collection and photocopies of letters*, January 22, 2008
Smith, Newell Department of Photography, Art Institute of Chicago	*Telephone Conversation*, August 1, 2007 *Email including information on works in collection*, August 1, 2007 *Email*, August 7, 2007
Stacey, Nigel Painter and draughtsman. He had just left Watford College of Art as a student and started work there as a teacher when Moore joined (approximately 1950).	*Telephone conversation*, November 28, 2005

Stanfield, Sarah Scottish Arts Council, Administrative Assistant, Visual Arts Department.	*Email including information on works in collection*, January 23, 2004
Staples, Jill Photographer. Attended at least two workshops by Raymond Moore	*Conversation at Virginia Khuri's studio in London*, April 21, 2004
Stephenson, David Rocket Gallery, London. He knew Ray Howard-Jones quite well and exhibited her work. Also put on the exhibition 'the two Rays' in 1994, featuring Moore's work.	*Email*, November 30, 2003 *Email*, December 21, 2003 *Conversation at Rocket Gallery*, April 5, 2004 *Telephone Conversation*, August 2, 2007
Stephenson, Jonathan Rocket Gallery, London. Brother of David Stephenson, now running Rocket Gallery on his own.	*Conversation at Rocket Gallery*, April 5, 2004
Stevenson, Sarah Scottish National Portrait Gallery, Photography Curator.	*In contact since 2000.* *Conversation at the Scottish National Portrait Gallery in Edinburgh*, July 17, 2006 *Telephone Conversation*, August14, 2007
Sui, Claude Forum für Internationale Fotografie FIP Mannheim. The FIP now holds a substantial part of the Helmut Gernsheim collection, although not Moore's work, which it at the Ransom Center at Austin.	*Email* (2005)
Taylor, Roger Photography curator at the National Museum of Photography Bradford at the time the Raymond Moore archive was for sale. Writer, curator and champion of Moore's work.	*Email*, November 10, 2003 *Email*, January 18, 2004 *Telephone Conversation*, August 13, 2007
Thomas, Nêst Gwynedd Archives and Museums Services, Caernarfon (Museums & Galleries Officer).	*Letter*, January 21, 2004 *Telephone Conversation*, July 29, 2007
Thompson, Philip A friend of Moore's. He taught alongside Moore at Watford College of Art since 1960.	*Letter*, April 7, 2004 *Telephone conversation*, November 28, 2005
Thorpe, Juliette Archivist at the Royal College of Art	*Telephone conversation*, August 3, 2007
Troughton, William, National Library of Wales Aberystwyth, Assistant Curator, Department of Pictures and Maps	*Conversation and viewing of Moore's work at the NLW*, January 26, 2004

Turner, Peter Writer and champion of Moore's work. Published Moore's work on several occasions, as editor of Creative Camera. Involved in the genesis of Moore's monograph *Murmurs at Every Turn* (the book was published by Turner's 'Travelling Light'). Deceased.	*Email*, March 31, 2004
Varley, Trevor Staff member at Trent 1968-2003.	*Telephone conversation*, July 30, 2007
Ward, Valmai Arts Council of Wales	*Letter including information on works in collection*, January 14, 2004 *Email*, February 6, 2004 *Email*, March, 2004
Weaver, Mike Writer, academic and champion of Moore's work. Editor of *History of Photography* (together with Anne Hammond) from 1991 until 2000.	*Letter*, April 15, 2005 *Telephone conversation*, May 2005 *Conversation at his home near Oxford*, May 24 and 25, 2007
Welling, Cary Programme Leader (Photography) at Nottingham Trent University	*Personal Communication*, November 14, 2007
Westgeest, Helen Academic specialized in the influence of Zen on Western Art. Author of *Zen in the 50s*.	*Emails* (various)
Williams, Jonathan American poet and friend of Moore's when he was living in Cumbria. Wrote about Moore's work on several occasions.	*Various emails and telephone conversations*, since 2000 *Telephone conversation*, March 6, 2003
Wilson, Jenny Dumfries and Galloway Arts Association, Arts Officer. A friend of Moore's who tried to raise money through the Scottish Arts Council for a publication.	*Email*, November 14, 2003
Wirral Registrar Office	*Letter and copy of birth certificate*, April 2004
Woods, Gerald Taught printmaking alongside Moore at Watford, 1965-1968. Author of *Art Without Boundaries 1950-1970*.	*Email*, January 29, 2004 *Letter*, February 10, 2004 *Telephone conversation*, April 3, 2004
Wooters, David George Eastman House Rochester	*Email including installation photographs*, November 24, 2003 *Email*, January 20, 2004
Worsley, Roger Photographer and early acquaintance of Moore and Howard-Jones.	*Letter*, April 14, 2004

10. The Raymond Moore Catalogue

10.1. Introduction

With few exceptions and to the best of my knowledge (in February 2009), the following catalogue raisonné contains all work by Raymond Moore which has either been published, or is contained in public and private collections worldwide.

For legal reasons, access to the work held in the Raymond Moore archive, and to the work in the private collections of Moore's widow Mary Moore-Cooper and the Moore's son David has been refused. However, because I was able to make some reproductions during a brief visit to the archive in 2001, a fair number of images unique to the Raymond Moore Archive have been included nevertheless.

The National Library of Wales has refused reproduction of the work in their collection. For this reason, images which are unique to this collection are not included in the 'Raymond Moore Catalogue', although they have been referenced in the document 'List of Moore's Work in Public and Private Collections' which complements the catalogue. In such cases, a brief description of the images has been provided instead. Bibliographical information included in the 'Raymond Moore Catalogue' refers to the bibliography at the end of the thesis as a whole.

'The Raymond Moore Catalogue' is structured chronologically. Where images are undated, they have been included under the year of their first known appearance in print, with the comment 'not later than...'. In several instances, images were encountered with different dates in different publications; such discrepancies are pointed out in the catalogue. Entirely undated images are grouped together at the end of the catalogue.

Many images are encountered under a variety of different titles, and this information too has been included. Given Moore's method of titling, different images often ended up receiving the same title. To clarify matters, a method of numbering has been adopted for the 'Raymond Moore Catalogue', which allocates each distinct image (but not each distinct print) a unique 'Raymond Moore Catalogue Number', currently running from RMC 0001 to RMC 0309. Although initially the RMC numbering followed the chronological structure of the catalogue, images encountered later in my research were allocated the next available RMC number, so that the numbering is now no longer entirely continuous. The RMC numbers allow convenient referencing of the images mentioned in the thesis as well as in the document 'List of Moore's Work in Public and Private Collections'.

The Raymond Moore Archive is estimated to contain around 700 prints. It remains to be seen how many images not yet featured in the catalogue will see the light of day once it becomes possible to access the archive again. The archive undoubtedly contains many multiple prints and repetitions with material already included in the catalogue. It seems therefore likely that the present version of the 'Raymond Moore Catalogue' already provides a fairly representative overview, since it contains almost all of the work Moore decided to publish, exhibit and sell during his lifetime. Unfortunately, Moore's early drawings and paintings, as well as the crucial last few years of his output may still be underrepresented somewhat.

For the first time it becomes possible to appreciate Moore's work as a whole, including its development over time, its breaks, continuities, and recurring compositional solutions. The shift Moore's work underwent during the late 1970s can also be more clearly assessed when the images are arranged in chronological order. When leafing through the 'Raymond Moore Catalogue', the transition to the late work becomes readily apparent. It constitutes not so much a break with the earlier work, but takes the form of a honing in on certain aspects which were already present before, but which were somewhat sidelined by other concerns. Some early images clearly seem to prefigure the late work, for example the two photographs taken in Felixstowe in the 1960s (RMC 0032 and 0067).

To simplify broadly, it could be said that around 1979 Moore finally drops his interest in 'close-up' and 'still-life' type images, and moves towards a more decidedly 'landscape' approach. For instance, almost all images taken from that point onwards include the horizon, whereas in his earlier work Moore often chose to close in on evocative detail, excluding the sky from his images. Of course the catalogue is still incomplete, and exceptions to the rule may well be found later, but the general tendency is clear.

It also seems that in 1980 Moore stopped using medium format and switched to 35mm, now always held horizontally. In the early 1970s already, Moore seems to have stopped using 35mm vertically - possibly a first step in the same direction. Whereas Moore's early, 'Subjektive Fotografie'-inspired medium format images such as RMC 0008 and 0019 have an unquestionable confidence, the compositions of his last few medium format images seem to lie uncomfortably within the square format, as though they were constrained by a frame which has become too tight. In such images, elements are often just skimming the edge of frame in what seems to have become an all-too-conscious ploy. Although providing an initial moment of

irritation, such images ultimately lack the subtlety of Moore's 35mm work and, to me at least, do not sustain repeated viewing as well. Compare for example the following two images:

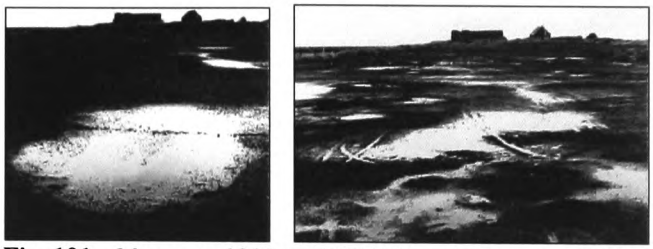


Fig. 101: *Maryport 1980* (RMC 0171) and *Maryport 1980* (RMC 0172)

Where human figures are included in Moore's early work, their appearance still tends to dominate the images. For example, the exact placement of the cyclist in *Porthgain 1964-65* (RMC 0036) is in danger of becoming an end in itself, a rather trite display of the photographer's skill. In photographs such as *Allonby 1977* (RMC 0134) and *Fletchertown 1977* (RMC 0138), figures are much more integrated into the compositions.

Some early images feature a clearly delimited 'object', a central point of interest to which the remainder of the image seems subordinated. Often (but not always) this takes the form of a dark mass in the foreground of the image - the Gordon Fraser postcards series follow this scheme with almost irritating predictability.

Fig. 102: From left: *GF Postcard BS 01-20* (RMC 0027), *GF Postcard BS 01-15* (RMC 0026), *Cottage Window* (RMC 0028), *Rock Pool* (RMC 0046).

Early compositions also tend to appear more contrived because Moore focuses on an apparently random detail or because objects appear arbitrarily cropped:

Fig. 103: From left: *Suffolk Mill* (RMC 0069), *Electric Fitting* (RMC 0013), *Moorhead 1974* (RMC 0124), *Dublin 1972* (RMC 0301), *n.t.* (RMC 0296)

In the early work, surprising alignments between objects often seem to be the raison d'être of an the image:

Fig. 104: From left: *Porthgain 1964-65* (RMC 0036), *Alderney 1966* (RMC 0042), *Galloway 1979* (RMC 0158)

In the later work, such alignments still exist, but are relegated to the level of the barely perceptible; for instance the reflection of a house in a window in *Gigha 1985*, or the odd precision with which we are able to see diagonally through the caravan in *Allonby 1983*:

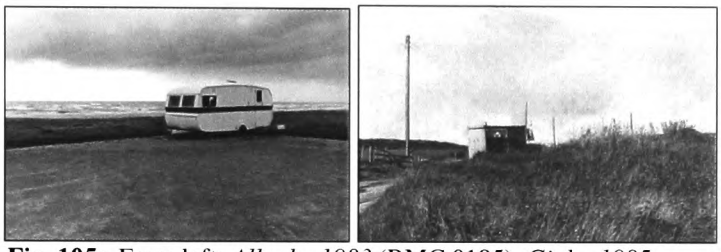


Fig. 105: From left: *Allonby 1983* (RMC 0195), *Gigha 1985* (RMC 0206)

In the early work from Pembrokeshire, there is often one recognizable subject matter, set against a background which is paid comparatively less attention. This subject tends to be placed within the frame according to the academic 'rule of thirds' (an approximation to the 'golden section' ratio).

In the work produced during the 1970, there is a general tendency towards more complicated compositions, in which several elements are suspended in delicate balance. Moore now takes greater liberties with his subject matter; parts of it may be cropped away, and in some instances the horizon is slightly tilted to achieve formal coherence (in many of the Allonby images for example).[1] This may be seen as an indication that Moore is putting formal considerations first, compromising the simplicity and straightforwardness which is a mark of his later work. In summary it could be said that, in the images from Moore's middle period, composition is more complex but tends to remain very much visible 'as composition'. Arguably, the work from this period can at times appear rather too calculated and clever for its own good. In comparison the early work, while being more conventional from the point of view of composition, has an honesty and directness which the work of the middle period lacks.

[1] I am indebted to Bob McClelland for this observation.

In the best of the late work, composition is extraordinarily complex, while remaining unobtrusive at the same time. Some late images achieve the unpretentious freshness of a snapshot, although on closer observation things are never as simple as they seem. In many photographs, Moore uses a 'head on' composition, which turns out to be ever so slightly asymmetrical. In other images, the golden section ratio is still used, but since the relationship between subject and background is less fixed, the composition tends to be less noticeable. As pointed out in my discussion of individual images, the internal coherence of certain photographs extends far into the microstructure of the image, into aspects which are not normally considered to lie within the responsibility of the person framing the photograph: A photograph of supreme control begins to look like a snapshot, the greatest skill retires into hiding.

10.2. Illustrated Catalogue

1949

1949: *Skomer, 1949*
[oil painting]
(Pub. in Moore 1981a: 13, in coll. of the National Museum & Gallery, Cardiff (loaned to the Welsh Office))

RMC 0001

1952

1952: *Westhook 1952*
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera. Attributed.)

[Westhook Farm is close to Martin's Haven Cottage in Pembrokeshire.]

RMC 0283

1953

1953: *Hanging Gull*
[chalk and wash]
(In coll. of collector O)
35.5 x 51cm
Unpublished

RMC 0002

1954

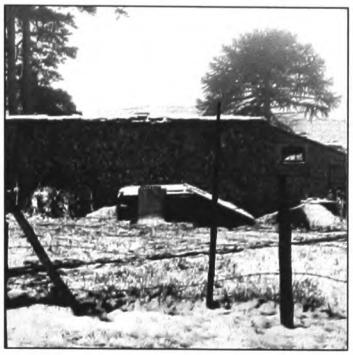
1954: *Island Farm*
[pastel]
(In coll. of collector O)
78 x 55.5cm
Unpublished

RMC 0003

1956

1956: *Suffolk 1956*
(In coll. of Raymond Moore archive as mounted exhibition print, Box 343-140 (D18))

RMC 0004



1957

1957: *Bognor, 1957*
(Pub. in Moore 1981a: 35) Same location as undated image RMC 0215

RMC 0005

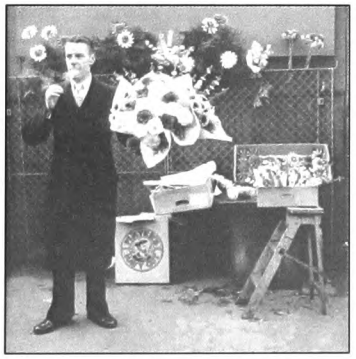
1958

1958: *Skomer, 1958*
(Pub. in Moore 1981a: 12)

RMC 0006

n.d. [not later than 1958]: [n.t.]
(Pub. in Moore 1958: 112)

RMC 0007



1959

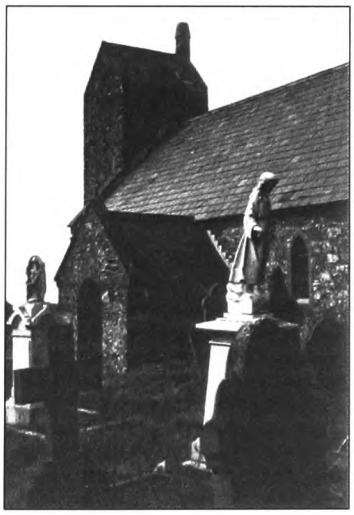
1959: *Flatholm, 1959*
(Pub. in Moore 1981a: 17, in coll. of Victoria and Albert Museum, London as photographic print)
a.k.a *Wall of light*
(Pub. in Moore 1968a: 19, Moore 1968b: 394, in coll. of National Library of Wales Aberystwyth (former WAC coll.) as photographic print, in coll. of Ransom Center, University of Texas (formerly Gernsheim Collection) as photogravure)
a.k.a. *[untitled, undated]*
(in coll. of Stanford University Museum of Art CA. as photographic print, in coll. of collector M as photographic print)

RMC 0008

1959: *Manchester, 1959*
(Pub. in Moore 1981a: 38)

RMC 0009

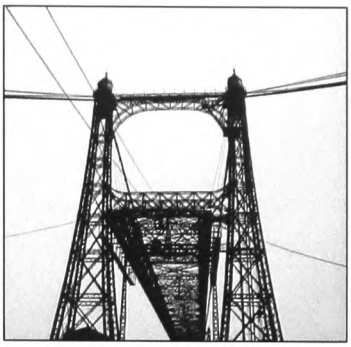
1959: *Rhosilli, 1959*
(Pub. in Moore 1981a: 37)



RMC 0010

1959: *Runcorn 1959*
(In coll. of Raymond Moore archive: Box 342 - 170, No. 2, "Welsh Arts Council Loan")

RMC 0253

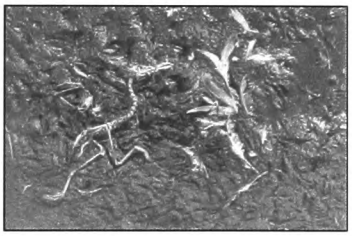


1959: *1959*
(Pub. in Moore 1976: 19)
a.k.a. *Interior Enigma*.
(In coll. of National Library of Wales Aberystwyth (formerly WAC), in coll. of Ransom Center, University of Texas (formerly Gernsheim Collection), Exhibited at George Eastman House 1970.

RMC 0011

n.d. [not later than 1959]:
Bird Skeleton - Skomer Island
(Pub. in Moore 1959b: 530)

RMC 0012



n.d. [not later than 1959]:
Electric Fitting - Skomer Island
(Pub. in Moore 1959b: 533)

RMC 0013

n.d. [not later than 1959]:
House Interior - Skomer Island
(Pub. in Moore 1959b: 532)

RMC 0014

n.d. [not later than 1959]: *Jug and Bottle*
(Pub. in Moore 1959b: 533)

RMC 0015

n.d. [not later than 1959]:
Old Gateway, Skomer Island
[colour photograph]
(Pub. in Moore 1959a: 826)
a.k.a. *Landscape with Ruin*
(pub. in De Maré 1971: pl.5)

RMC 0016

n.d. [not later than 1959]: *Stone Wall*
(Pub. in Moore 1959b: 533)

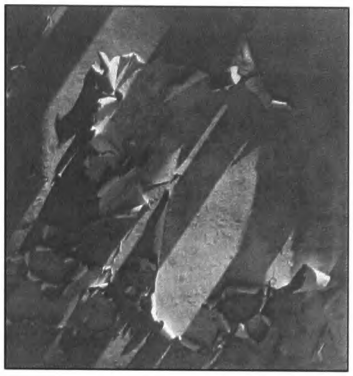
RMC 0017

n.d. [not later than 1959]:*Under the Pier*
(Pub. in Moore 1959b: 530)

RMC 0018

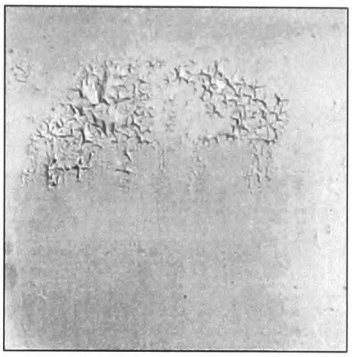
n.d. [not later than 1959]:
Wall Surface
(Moore 1959b: 531)

RMC 0019



n.d. [not later than 1959]:
Wall Surface
(Pub. in Moore 1959b: 533)

RMC 0020



n.d. [commissioned in 1959]:
Pub. as Gordon Fraser postcard BS01-04
Cardiff; The University.

RMC 0021

n.d. [commissioned in 1959]:
Pub as. Gordon Fraser postcard BS01-05
Cardiff; 1914-1918 War Memorial.

RMC 0022

n.d. [commissioned in 1959]:
Pub. as Gordon Fraser postcard BS01-10
Cardiff Docks.

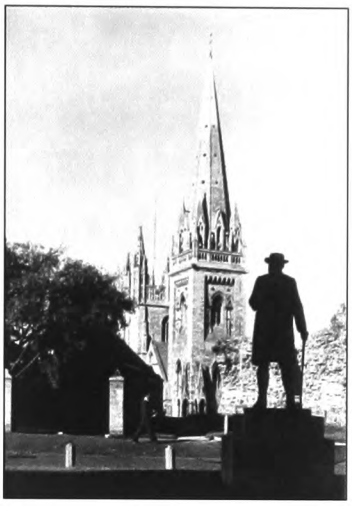
RMC 0023

n.d. [commissioned in 1959]:
Pub. as Gordon Fraser postcard BS01-11
Cardiff; Cefn On Park, The Dingle.

RMC 0024

n.d. [commissioned in 1959]:
Pub. as Gordon Fraser postcard BS01-13
Llandaff; Cathedral from the Green.

RMC 0025



n.d. [commissioned in 1959]:
Pub. as Gordon Fraser postcard BS01-15
Llandaff; The Deanery.

RMC 0026

n.d. [commissioned in 1959]:
Pub. as Gordon Fraser postcard BS01-20
Penarth Head; A view from Cardiff Docks.

RMC 0027

n.d. [commissioned in 1959]:
Pub. as Gordon Fraser postcard BS01-5
Manchester Central Library

RMC 0221

1962

1962: *Pembrokeshire 1962*
(Raymond Moore archive, Box 'A')

RMC 0252

1963

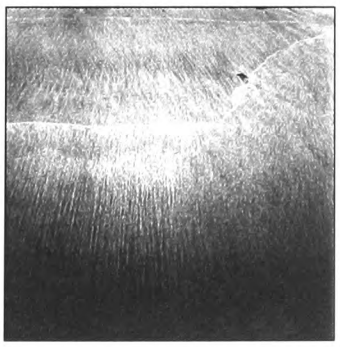
1963: *Pembrokeshire, 1963*
(Pub. in Moore 1981a: 21)
a.k.a. *Cottage Window*
(Pub. in Moore 1968a: 12, in coll. of National Library of Wales Aberystwyth (formerly WAC).)
Exhibited at George Eastman House in 1970.
a.k.a. *Window, Pembrokeshire*
(in coll. of Art Institute of Chicago)

RMC 0028

1963: *Pembrokeshire 1963*
(In coll. of Bibliothèque Nationale de France).
a.k.a. *Rosebush, Presceli*
(Pub. in Moore 1968a: 4, Moore 1969c: 824, in coll. of Victoria and Albert Museum)
a.k.a. *Rosebush*
(in coll. of National Library of Wales Aberystwyth (formerly WAC),)
a.k.a. [untitled landscape with stormy sky]
(In coll. of Sheldon Memorial Art Gallery Lincoln, in coll. of collector N)

RMC 0066

1963 [date uncertain, see below]: *1963*
(Pub. in Moore 1976: 16)
a.k.a. *Pembrokeshire 1967*
(In coll. of Museum of Modern Art Kyoto)
a.k.a. [untitled]
(In coll. of Victoria and Albert Museum London, in coll. of Sheldon Memorial Art Gallery Lincoln, in coll. of collector S)



RMC 0029

1963 [date uncertain, see below]: *1963*
(Pub. in Moore 1976: 17)
a.k.a. *Rock, Alderney, ca. 1968.*
(In coll. of National Library of Wales Aberystwyth (formerly WAC).)

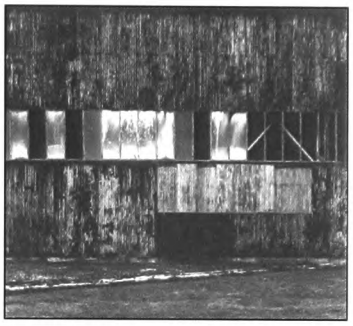
RMC 0030

1964

1964 [date uncertain, see below]: *Benbecula, 1964*

(In coll. of Museum of Modern Art Kyoto.)
a.k.a. *Deserted Hangar, ca. 1963*
(In coll. of National Library of Wales Aberystwyth (formerly WAC).)
Exhibited at George Eastman House in 1970.

RMC 0031



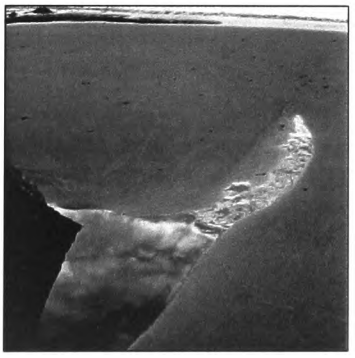
1964 [date uncertain, see below]:
Felixstowe, 1964

(Pub. in Moore 1981a: 34)
a.k.a. *Felixstowe, 1966*
(Pub. in Moore 1981b: 28)

RMC 0032

1964 [date uncertain, see below]: *Pembrokeshire, 1964*
(Pub. in Moore 1981a: 19)
a.k.a. *Cloudpool (Pembrokeshire)*
(Pub. in Moore 1968a: 2, in coll. of National Library of Wales Aberystwyth (formerly WAC), in coll. of Collector A)
a.k.a. *1964*
(Pub. in Moore 1976: 15)
a.k.a. *Pembrokeshire, 1965*
(In coll. of Victoria and Albert Museum London)
Exhibited at George Eastman House in 1970.

RMC 0033



1964 [date uncertain, see below]: *Pembrokeshire, 1964*
(Pub. in Moore 1981a: 23)
a.k.a. *Pembrokeshire, 1963*
(In coll. of Bibliothèque Nationale de France).
a.k.a. *Cottage Wall - Martin's Haven*
(In coll. of National Library of Wales Aberystwyth (formerly WAC).)
a.k.a. *Cottage Wall, Pembrokeshire*
(in coll. of Art Institute of Chicago)
a.k.a. [untitled, undated]
(Pub. in White 1971: 133, Moore 1969c: 822)

Exhibited at George Eastman House in 1970.

RMC 0034

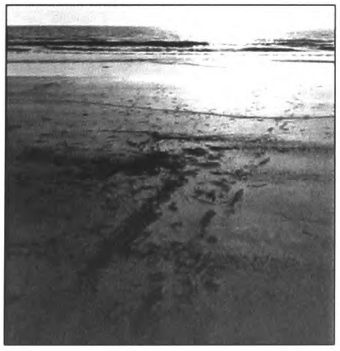
1964: *Pembrokeshire, 1964*
(In coll. of Raymond Moore archive, Box "A")
[mounted exhibition print]

RMC 0035

1964-1965 [date uncertain, see below]: *Porthgain, 1964-1965*
(Pub. in Moore 1981a: 25, in coll. of collector U)
a.k.a. *Cyclist - Porthgain 1967*
(In coll. of Minor White Archive Princeton)
a.k.a. *Cyclist - Porthgain*
(Pub. in Moore 1969: 76, in coll. of Art Institute of Chicago, in coll. of collector C)
a.k.a. *Cyclist* (Pub. in Moore 1968b: 396)

RMC 0036

1964: *1964*
(Pub. in Moore 1976: 14)
a.k.a. *Beach, Pembrokeshire, Wales, 1964*
(In coll. of Cleveland Museum of Art)



RMC 0037

1964: *Rock Pool*
(Gernsheim 1965: 234, pl. 225)
[colour photograph]

RMC 0040

1964: *Decayed Ceiling*
(Gernsheim 1965: 235, pl. 226)
[colour photograph]

RMC 0041

1965

1965: *Benbecula 1965*
(In coll. of Victoria and Albert Museum London)
a.k.a. *Benbecula*
(Pub. in Moore 1968a: 1, in coll. of National Library of Wales Aberystwyth (formerly WAC).)

RMC 0058

1965: *Pembrokeshire, 1965*
(Pub. in Moore 1981a: 20, pub. in Harrison 1998: 150)
a.k.a. *Reflective Pool*
(Pub. in Moore 1968a: 11, in coll. of National Library of Wales Aberystwyth (formerly WAC), and in coll. of Contemporary Arts Society for Wales (loaned to Glynn Vivian Gallery Swansea.), in coll. of collector I.)
Exhibited at George Eastman House in 1970.
a.k.a [untitled]
(Pub. in Moore 1967: 84)

RMC 0038

1965: *Pembrokeshire, 1965*
(Pub. in Moore 1981a: 22, in coll. of Victoria and Albert Museum, London)
a.k.a. *Rockface, Pembrokeshire 1965*
(Pub. in Haworth-Booth 1975: pl.21)

RMC 0039

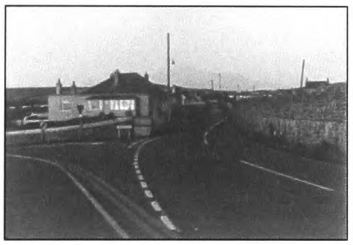
1966

1966: *Alderney, 1966*
(Pub. in Moore 1981a: 29, in coll. of Ransom Center, University of Texas (formerly Gernsheim Collection), in coll. of Bibliothèque Nationale de France, in coll. of San Francisco Museum of Modern Art, in coll. of Victoria and Albert Museum, London, in coll. of British Council, London, in coll. of collector B)
a.k.a. *Street, Alderney* (Moore 1968a: 13, in coll. of National Library of Wales Aberystwyth (formerly WAC), in coll. of Art Institute of Chicago))
a.k.a. *Alderney 1965-66*. (in coll. of collector U)
a.k.a. [untitled]
(Pub. in Moore 1969a: 201, pub. in Hill 2004a: 144)
Exhibited at George Eastman House in 1970.

RMC 0042

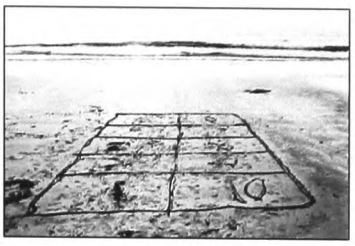
1966: *Pembrokeshire, 1966*
[date uncertain, see below]
(In coll. of Victoria and Albert Museum)
a.k.a. *Pembrokeshire 1968*
(in coll. of Bibliothèque Nationale de France).
Exhibited at George Eastman House in 1970
a.k.a. *Broadhaven 1969*
(In coll. of Minor White Archive Princeton)

RMC 0044



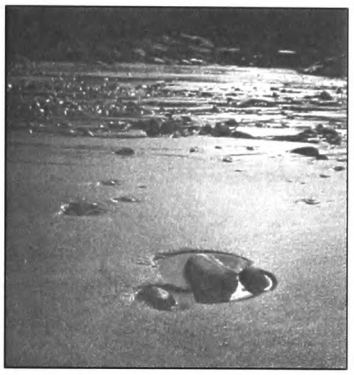
1967

1967: *Pembrokeshire, 1967*
(Pub. in Moore 1981a: 30, Jeffrey 2000, Bishop 1990: 14/15, in coll. of British Council London, in coll. of Victoria and Albert Museum London, possibly in coll. of collector V.)
a.k.a. *Encroaching Tide*
(in coll. of National Library of Wales Aberystwyth (formerly WAC, (in coll. of Art Institute of Chicago))
Exhibited at George Eastman House in 1970



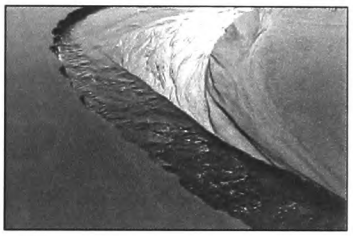
RMC 0045

n.d. (not later than 1967): *Rock Pool*
(Pub. in Moore 1969b: 73)
a.k.a *Renney Slip*
(Pub. in Moore 1969c: 823, in coll. of Art Institute of Chicago)
a.k.a. *Rock and Pool*
(In coll. of National Library of Wales Aberystwyth (formerly WAC)
a.k.a. [untitled]
(Pub. in Pollock 1967: 19, pub. in Moore 1967: 82)



RMC 0046

n.d. (not later than 1967): [n.t.]
(Pub. in Moore 1967: 84)
a.k.a. *Sand Form, Albion*
(In coll. of University College Aberystwyth)
a.k.a. *Sand Form*
(In coll. of National Library of Wales Aberystwyth (formerly WAC)



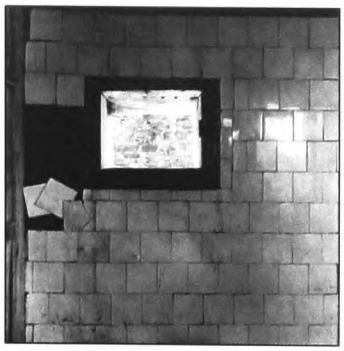
RMC 0047

n.d.(not later than 1967): *Stranded Weed*
(Pub in. Moore 1968a: 10, in coll. of National Library of Wales Aberystwyth (formerly WAC)
a.k.a. *n.d.* (Moore 1967: 84)
a.k.a. *Pembrokeshire 1968*
(In coll. of Museum of Modern Art Kyoto)

RMC 0048

1967: *1967*
(Pub. in Moore 1976: 18)

RMC 0049

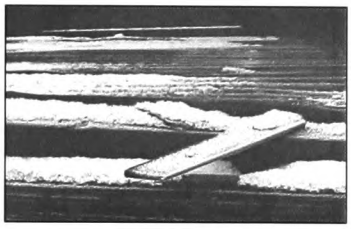


n.d. (not later than 1967): *Two Houses, North Wales*.
(In coll. of County of Gwynedd Museum and Art Gallery (formerly Welsh Arts Council))
a.k.a. [n.d.: n.t.].
(Pub. in Moore 1967: 85, in coll. of collector N)

RMC 0050

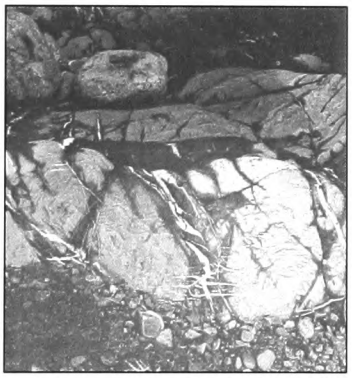
n.d. (not later than 1967): [n.t.]
(Pub. in Moore 1967: 85)

RMC 0051



n.d. (not later than 1967): [n.t.]
(Pub. in Moore 1967: 86)

RMC 0052

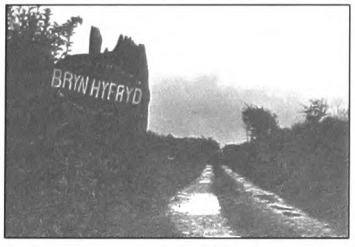


n.d. (not later than 1967): [n.t.]
(Pub. in Moore 1967: 87)
a.k.a. *Alderney Interior*
(In coll. of National Library of Wales Aberystwyth (formerly WAC).))

RMC 0053

n.d. (not later than 1967): [n.t.]
(Pub. in Moore 1967: 87, Pollock 1967: 19)

RMC 0054



1968

1968: *Cardiff, 1968*
(Pub. in Moore 1981a: 26, in coll. of Bibliothèque Nationale de France.
Exhibited at George Eastman House in 1970.
a.k.a. *Vintage Car + Children 1968*
(In coll. of Minor White Archive Princeton)

RMC 0055

1968 [date uncertain, see below]: *Preseli, 1968*
(Pub. in Moore 1981a: 31)
a.k.a. *1968*
(Pub. in Moore 1976: 20)
a.k.a. *Bone in Thistles 1970*
(In coll. of Minor White Archive Princeton)

RMC 0056

Pembrokeshire, 1968
(In coll. of Bibliothèque Nationale de France).
a.k.a. *Road, West Wales*
(Pub. in Moore 1972: 204)
a.k.a. *Road, Preseli, Pembrokeshire*
(in coll. of Art Institute of Chicago)

RMC 0112

1968: *Doorway, 1968*
(Pub. in Woods 1972: 23)
[colour photograph]

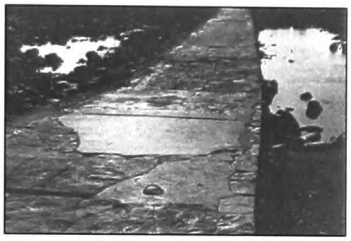
RMC 0114

1968 [date uncertain, see below]: *Watford, 1968* [date uncertain, see below]
(Pub. in Hill 1976: 6)
a.k.a. *Watford, 1966*
(In coll. of Victoria and Albert Museum London)
a.k.a. *Car Park*
(Pub. in Moore 1972: 200)
a.k.a. *untitled, undated*
(In coll. of Stanford University Museum of Art)
a.k.a. *Watford* [n.d.]
(In coll. of Minor White Archive Princeton)

RMC 0057

n.d. [not later than1968]:
Causeway
(Pub. in Moore 1968b: 396)

RMC 0059



n.d. [not later than 1968]:
Enigma, Milford Docks
(Pub in Moore 1968a: 16, Moore 1969b: 79)

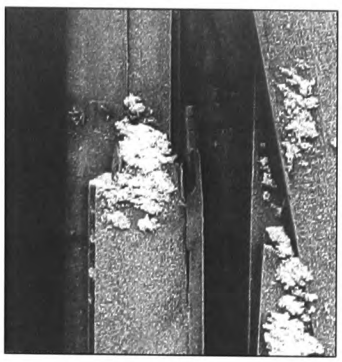
RMC 0060

n.d. [not later than 1968]:
Frost, Suffolk
(Pub. in Moore 1968a: 20, in coll. of National Library of Wales Aberystwyth (formerly WAC))
a.k.a *Frost*
(Pub. in Moore 1969b: 77)

RMC 0061

n.d. [not later than 1968]:
Frosted Planks
(Pub. in Moore 1968a: 5, 1969b: cover)

RMC 0062

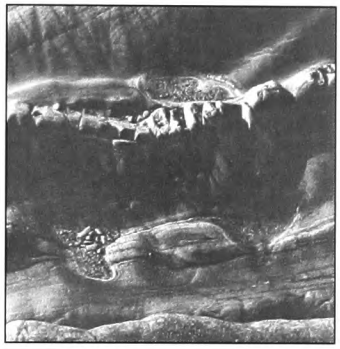


n.d. [not later than 1968]:
Graveyard, Presceli
(Pub. in Moore 1968a: 3, in coll. of National Library of Wales Aberystwyth (formerly WAC))
Exhibited at George Eastman House in 1970.

RMC 0063

n.d. [not later than 1968]: *Lunar Rock*
(Pub. in Moore 1968a: 6)

RMC 0064

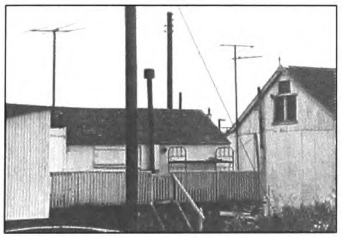


n.d. [not later than 1968]:
Miss Hooper, Presceli
(Pub. in Moore 1968a: 15, Moore 1969c: 825)

RMC 0065

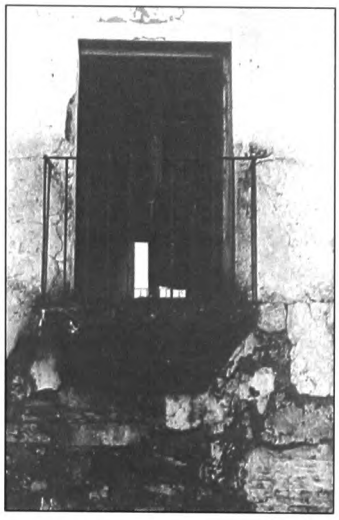
n.d. [not later than 1968]:
Seen at Felixstowe Ferry
(Pub. in Moore 1968a: 7, Moore 1968b: 397, Tausk 1980: 229, in coll. of National Library of Wales Aberystwyth (formerly WAC))
a.k.a *Scene at Felixstowe Ferry*
(Pub. in Moore 1969b: 78)

RMC 0067



n.d. [not later than 1968]:
Spanish Window
(Pub. in Moore 1968a: 17, in coll. of National Library of Wales Aberystwyth (formerly WAC))

RMC 0068



n.d. [not later than 1968]:
Suffolk Mill (Pub. in Moore 1968a: 9, in coll. of National Library of Wales Aberystwyth (formerly WAC))

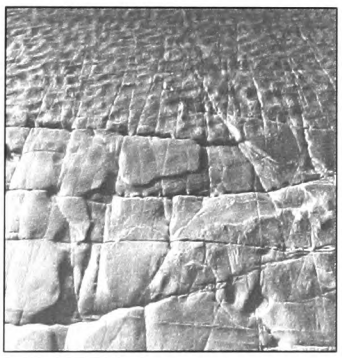
RMC 0069

n.d. [not later than 1968]:
Sun in Pebbles
(Pub. in Moore 1968a: 14, in coll. of National Library of Wales Aberystwyth (formerly WAC))
Exhibited at George Eastman House in 1970.

RMC 0070

n.d. [not later than 1968]:
Temple Rock
(Pub. in Moore 1968a: 18, pub. in Moore 1969b: 80, in coll. of National Library of Wales Aberystwyth (formerly WAC))
a.k.a. [n.d, n.t.] (pub. in Campbell 1978: 43)

RMC 0071



n.d. [not later than 1968]:
Welsh Lane
(Pub. in Moore 1968b: 397)

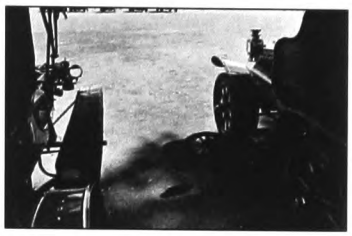
RMC 0072

n.d. [not later than 1968]: *Versailles*
(Pub. in Moore 1968a: 8, pub. in Moore 1969a: 201, in coll. of National Library of Wales Aberystwyth (formerly WAC))

RMC 0073

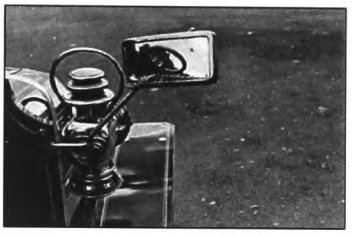
n.d. [not later than 1968]: *Car Rally* (1)
(Pub. in De Maré 1968)

RMC 0223



n.d. [not later than 1968]: *Car Rally* (2)
(Pub in De Maré 1968)

RMC 0222

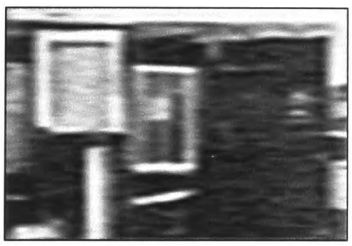


n.d. [not later than 1968]:
[title unknown]
(In coll. of National Library of Wales Aberystwyth (formerly WAC) - this is the title panel of Moore's 1968 Welsh Arts Council exhibition, consisting of a vertical format (cropped) version of the image.
In coll. of Victoria and Albert Museum, London (a print of the whole image)

RMC 0262

n.d. [not later than 1968]: [title unknown]
Exhibited at Westcott Art Centre in 1968.
(Only known from exhibition photograph)

RMC 0308



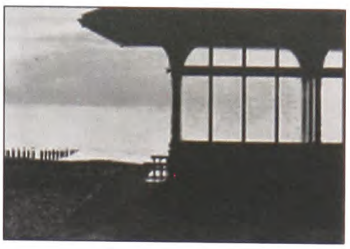
n.d. [not later than 1968]: [title unknown]
Exhibited at Westcott Art Centre in 1968.
(Only known from exhibition photograph)

RMC 0309

1969

1969: *Worthing, 1969*
(Pub. in Moore 1969c: 823)

RMC 0220



1969: *Cyprus, 1969* (Date uncertain, see below))
(Pub. in Moore 1981a: 28, in coll. of Victoria and Albert Museum London, in coll. of Stanford University Museum of Art CA, in coll. of collector H, in coll. of Minor White Archive Princeton)
a.k.a. *1969* (Pub. in Moore 1976: 26)
Exhibited at George Eastman House in 1970.
a.k.a. *Cyprus*
(In coll. of Museum of Contemporary Art Chicago)
a.k.a. *Cyprus, 1968*
(Pub. in Bayer 1977: 58)

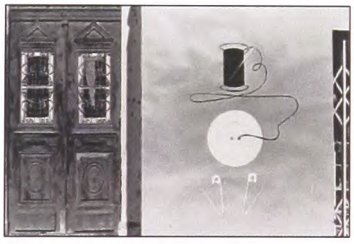
RMC 0074

1969: *Cover Car, Malta, 1969*
(In coll. of collector C)
a.k.a. *Stranded Car - Nicosia 1969*
(In coll. of Minor White Archive Princeton)

RMC 0075

1969: *Nicosia, 1969*
(Pub. in Moore 1981a: 27, in coll. of Museum of Modern Art Kyoto.)
a.k.a. [n.d.: n.t.]
(Pub. in White 1971: 132)

RMC 0076



1969: *Tideway Rock, Pembrokeshire 1969* (In coll. of Victoria and Albert Museum London)
[colour photograph]

RMC 0077

1969: *1969*
(Pub. in Moore 1976: 13)

RMC 0078

1969: *Worthing, Winter, 1969*
(in coll. of Art Institute of Chicago)
Exhibited at George Eastman House in 1970.
(thumbnail taken from exhibition photograph)

RMC 0093

1969: *Farm Door, 1969*
Exhibited at the Art Institute of Chicago
(In coll. of the Rockford Art Museum)

RMC 0277

n.d. [approx. 1969?]: [n.t.]
(In coll. of Victoria and Albert Museum London)
(Pub. in White 1971: 131)
[colour photograph]

RMC 0079

n.d. [approx. 1969?]: [n.t.]
(In coll. of Victoria and Albert Museum London)
[colour photograph]

RMC 0080

n.d. [approx. 1969?]: [n.t.]
(In coll. of Victoria and Albert Museum London)
(Pub. in White 1971: 135)
[colour photograph]

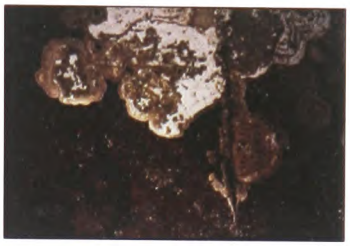
RMC 0081

n.d. [approx. 1969?]: [n.t.]
(In coll. of Victoria and Albert Museum London)
[colour photograph]

RMC 0082

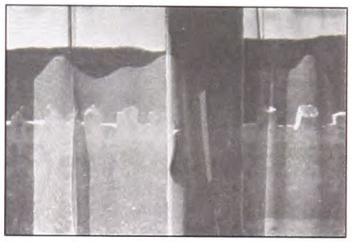
n.d.: [approx. 1969?]:
(In coll. of Victoria and Albert Museum London)
(Pub. in White 1971: 135 - cropped version)
[colour photograph]

RMC 0083



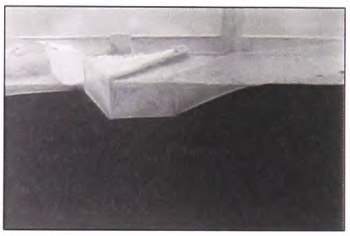
n.d. [not later than 1969]: *Cottage Window*
(Pub. in Moore 1969b: 74, Pacey 1969: 8)

RMC 0084



1969: *Pembrokeshire 1969*
(In coll. of the Rockford Art Museum.)

RMC 0288



n.d. [not later than 1969]:
Door-Flatholm
(Pub. in Moore 1969b: 75, in coll. of National Library of Wales Aberystwyth (formerly WAC))
a.k.a. *Untitled*
(in coll. of Ransom Center University of Texas (formerly Gernsheim collection))
Exhibited at George Eastman House in 1970.

RMC 0085

1970

1970: *Maine, 1970*
(in coll. of Museum of Modern Art Kyoto)

RMC 0086

1970: *Maine, 1970*
(In coll. of Raymond Moore archive, Box 'A')

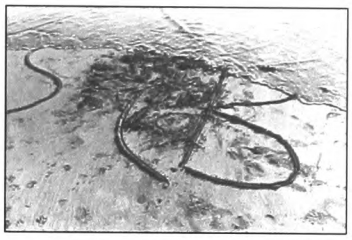
RMC 0233

1970: *Pembrokeshire, 1970*
(Pub. in Moore 1981a: 32, Woods 1972: 152)
a.k.a *1970*
(Moore 1976: 21)
a.k.a. *Road Junction*
(Moore 1972: 201)
a.k.a. *Road Junction, Pembrokeshire*
(In coll. of collector C)

RMC 0087

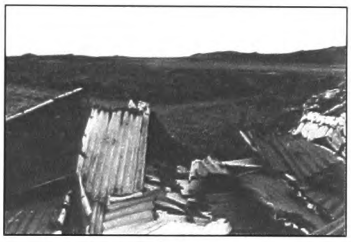
1970: *Pembrokeshire 1970*
(Pub. in Woods 1972: 153)
a.k.a. *Encroaching Tide II*
(Pub. in Moore 1972: 207, in coll. of Raymond Moore archive Box 343-140, D18)

RMC 0111



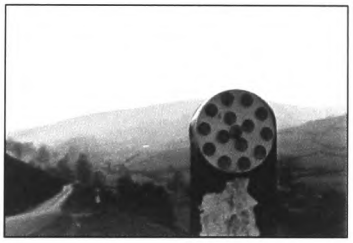
1970: *Skomer, 1970*
(Pub. in Moore 1972: 202, pub. in McClelland 1972: 150)

RMC 0088



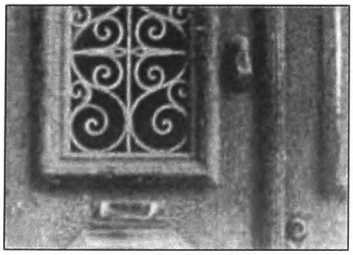
1970: *Wales 1970*
(In coll. of Minor White Archive Princeton)

RMC 0298



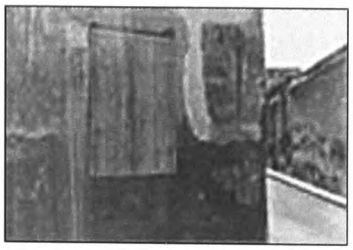
n.d. [not later than 1970]: [n.t.]
(Pub. in White 1971: 133)
Exhibited at George Eastman House in 1970.

RMC 0089



n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)

RMC 0090



n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)

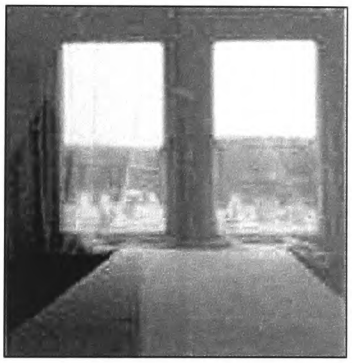
RMC 0091

n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)

RMC 0092

n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)

RMC 0094

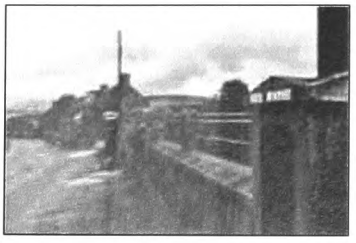


n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)
Possibly identical with *Road-Preseli* in coll. of National Library of Wales Aberystwyth (formerly WAC))

RMC 0095

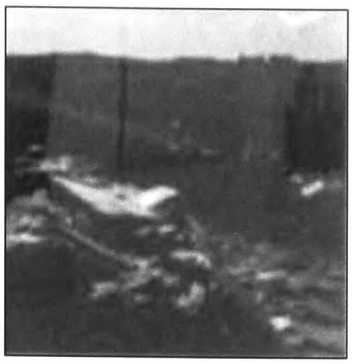
n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)
Very likely identical with *Puncheston* in coll. of National Library of Wales Aberystwyth (formerly WAC), in coll. of collector N)

RMC 0096



n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)
Very likely identical with *Landscape, Porthgain* in coll. of National Library of Wales Aberystwyth (formerly WAC))

RMC 0097

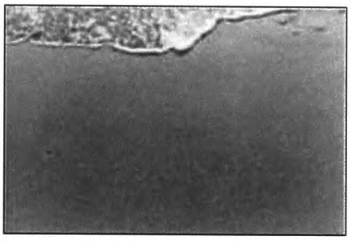


n.d. [not later than 1970]: *Rosebush, Pembrokeshire*
(in coll. of Art Institute of Chicago)
a.k.a.: *Strange Fencing - Llan Ffestiniog*
(In coll. of County of Gwynedd Museum and Art Gallery (formerly Welsh Arts Council))
Exhibited at George Eastman House in 1970.
(Thumbnail taken from exhibition photograph)

RMC 0098

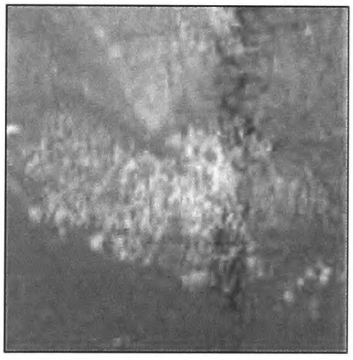
n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)

RMC 0099



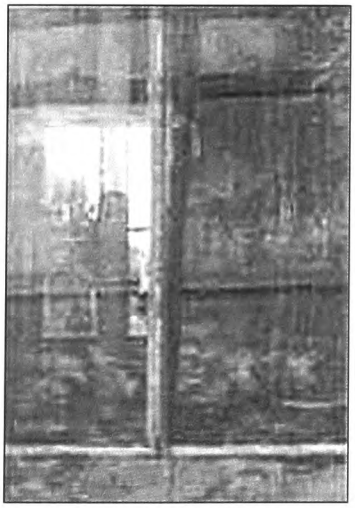
n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)

RMC 0100



n.d. [not later than 1970]: [n.t.]
Exhibited at George Eastman House in 1970.
(Only known from exhibition photograph)

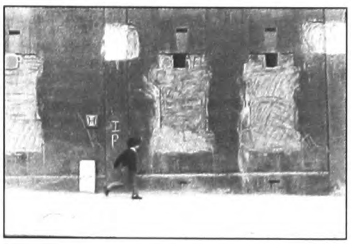
RMC 0101



1971

1971 [date uncertain, see below]: *Dublin, 1971*
(Pub. in Hill 1976: 10, in coll. of Scottish National Portrait Gallery)
a.k.a. *Boy Running - Dublin 1972*
(In coll. of Minor White Archive Princeton)

RMC 0102



1971: *Eire, 1971*
(Pub. in Moore 1981a: 47, pub. in Woods 1989: 22, in coll. of the Arts Council of Great Britain (managed by Hayward Gallery), in coll. of Scottish National Portrait Gallery, in coll. of collector B, possibly in coll. of collector V.)
a.k.a. *1971* (Pub. in Moore 1976: 36)
a.k.a. *B&B, Eire 1971*
(in coll. of Cleveland Museum of Art)
a.k.a. *B+B - Dingle 1971*
(in coll. of Minor White Archive Princeton)

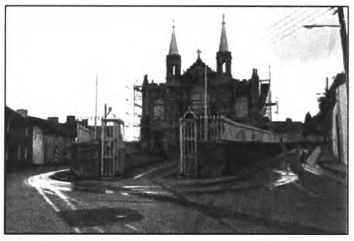
RMC 0103

1971: *Eire, 1971*
(In coll. of Museum of Modern Art Kyoto, in coll. of Minor White Archive Princeton)

RMC 0104

1971: *Kilkenny, 1971*
(Pub. in Moore 1981a: 72, in coll. of San Francisco Museum of Modern Art, in coll. of British Council London, in coll. of Minor White Archive Princeton)

RMC 0105

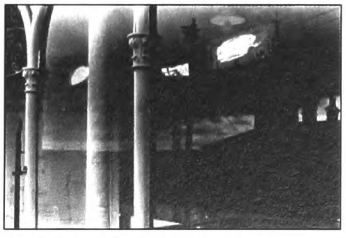


1971: *Eire 1971*
(In coll. of Bibliothèque Nationale de France, in coll. of Minor White Archive Princeton).
a.k.a. *1971*
(Pub. in Moore 1976: 24)

RMC 0106

1971: *1971*
(Pub. in Moore 1976: 25)
a.k.a. *Window - Cork 1971*
(in coll. of Minor White Archive Princeton)

RMC 0107



1971: *Eire 1971*
(In coll. of Bibliothèque Nationale de France, in coll. of Victoria and Albert Museum London).
a.k.a. *Ireland 1971*
(Pub. in Hill 1976: 8)
a.k.a. *1971*
(Pub. in Moore 1976: 28)
a.k.a. *Running Dog - Dingle 1971*
(in coll. of Minor White Archive Princeton)

RMC 0108

1971: *1971*
(Pub. in Moore 1976: 29)
a.k.a. *Graffitti - Kerry 1971*
(in coll. of Minor White Archive Princeton)

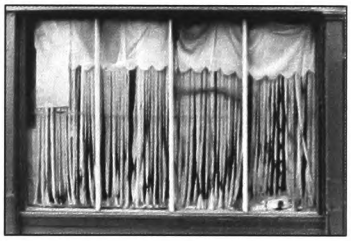
RMC 0109

1971: *Eire 1971*
(In coll. of the Rockford Art Museum, in coll. of Minor White Archive Princeton)

RMC 0289

1971: *Window, Kinsale 1971*
(in coll. of Minor White Archive Princeton)

RMC 0297



1971: Kinsale 1971
(In coll. of Minor White Archive Princeton)

RMC 0300

1971: *Blaskett Islands 1971*
(In coll. of Minor White Archive Princeton)

RMC 0302

1971: *Eire 1971*
(In coll. of Minor White Archive Princeton)

RMC 0303

1971: *Car Park - Kerry 1971*
(In coll. of Minor White Archive Princeton)

RMC 0305

1971: *Monster Tree - Eire 1971*
(In coll. of Minor White Archive Princeton)

RMC 0306

n.d. (not later than 1971): *Windy Street, Nicosia*
Exhibited at Art Institute of Chicago in 1971
(Pub. in Moore 1972: 203)

RMC 0113

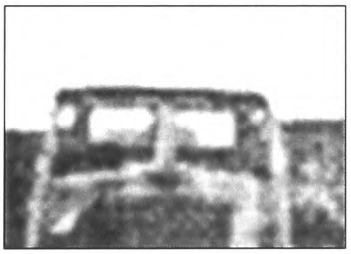
n.d. (no later than 1971) [n.t.]

Exhibited at Art Institute Chicago 1971
(In coll. of Raymond Moore archive, Box 'A' No. 3 - 27)

RMC 0241

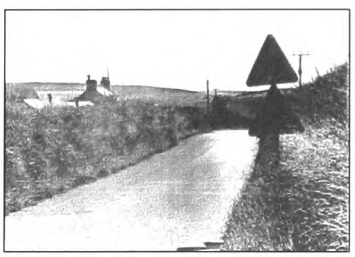
n.d. (not later than 1971) [n.t.]
Exhibited at the Art Institute of Chicago
(Only known from exhibition photograph)

RMC 0278



n.d. (not later than 1971) [n.t.]
(Pub. in White 1971: 132)
Exhibited at the Art Institute of Chicago in 1971

RMC 0279



n.d. (not later than 1971): *Doorway*
(Pub. in De Maré 1971: pl. 12)

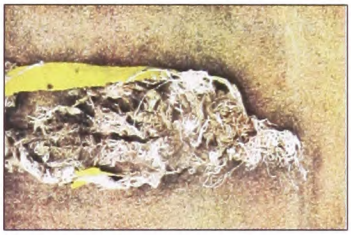
RMC 0291

n.d. (not later than 1971) [n.t.]
(Pub. in White 1971: 128)

RMC 0292

n.d. (not later than 1971) [n.t.]
(Pub. in White 1971: 130)

RMC 0293



1972

1972: *Dublin, 1972*
(Pub. in Hill 1976: 7, in coll. of Minor White Archive Princeton)

RMC 0110

1972: *Dublin 1972*
(In coll. of Minor White Archive Princeton)

RMC 0301

1972: *Window - Blaenau Ffestiniog 1972*
(In coll. of Minor White Archive Princeton)

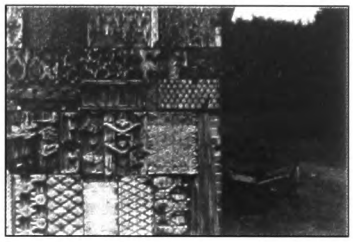
RMC 0299

1972: *Watchet 1972*
(In coll. of Minor White Archive Princeton)

RMC 0304

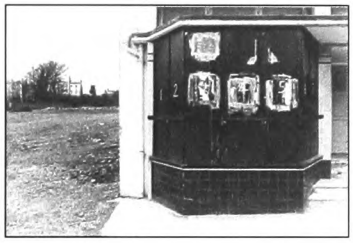
1972: *Barn - Berkshire 1972*
(In coll. of Minor White Archive Princeton)

RMC 0307



1972: *Chinese Restaurant - Dun Ladghaire 1972*
(In coll. of Minor White Archive Princeton)
a.k.a.: [n.d., n.t.]
(Pub. in Moore 1973: 203)

RMC 0118

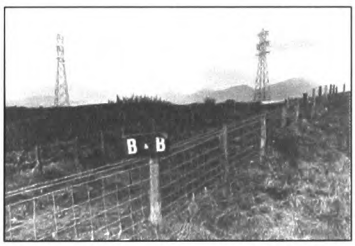


1972: *Bridge - North Wales 1972*
(In coll. of Minor White Archive Princeton)
a.k.a.: [n.d., n.t.]
(Pub. in Moore 1973: 204)

RMC 0119

1972: *B+B - Blaenau Ffestiniog 1972*
(In coll. of Minor White Archive Princeton)
a.k.a. [n.d., n.t.]
(Pub. in Moore 1973: 205)

RMC 0120



1973

1973: *Blaenau Ffestiniog, 1973*
[date uncertain, see below]
(Pub. in Moore 1981a: 84, Weaver 1986: 76, in coll. of Victoria and Albert Museum London, in coll. of collector K, possibly in coll. of collector V.)
a.k.a *1974* (Pub. in Moore 1976: 33)

RMC 0115

1973: *Reading, 1973*
(Pub. in Moore 1981a: 83, in coll. of Victoria and Albert Museum London, in coll. of Minor White Archive Princeton, in coll. of collectors B and U).

RMC 0116

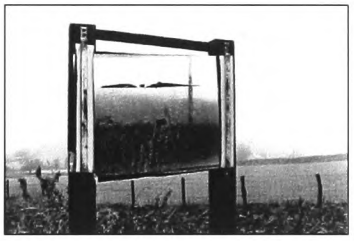
1973: *1973*
(Pub. in Moore 1976: 30)

RMC 0117

1974

1974: *Blaenau Ffestiniog, 1974*
(Pub. in Moore 1981a: 81, in coll. of Ransom Center University of Texas (formerly Gernsheim Collection))
a.k.a *1974* (Moore 1976: 23)
a.k.a. *North Wales 1974*
(In coll. of Bibliothèque Nationale de France).

RMC 0121



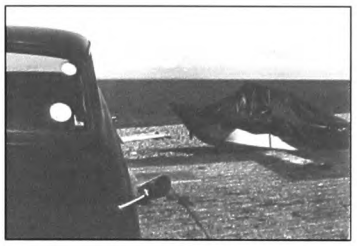
n.d. (possibly 1974): [n.t.]
[variant of Blaenau Ffestiniog 1974]
(In coll. of Stanford University Museum of Art CA)

RMC 0122

1974: *Hampshire, 1974* (date uncertain, see below)
(Pub. in Moore 1981a: 85, in coll. of Bibliothèque Nationale de France, in coll. of Victoria and Albert Museum London)
a.k.a. [n.d., n.t.] (Moore 1976: 35, in coll. of collector K)
a.k.a. *Hampshire 1973* (pub. in Contemporary Photographers 1982: 532)

RMC 0123

1974: *Moorhead, 1974*
(Pub. in Hill 1976: 9)



RMC 0124

1974: *Wales 1974*
(Pub. in Badger 1989: 146)
a.k.a. *1974*
(Pub. in Moore 1976: 22)
a.k.a. *Blaenau Ffestiniog - Wales*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))
a.k.a. [untitled]
(Pub. in McCabe 1989: 56)

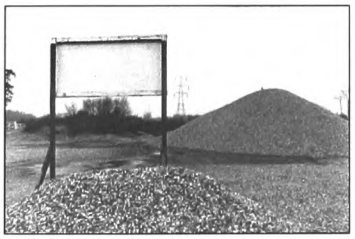
RMC 0125

1974 (date uncertain, see below): *1974*
(Pub. in Moore 1976: 34)
a.k.a *Somerset 1973*
(In coll. of Stanford University Museum of Art CA, in coll. of collector K)

RMC 0126

1975

1975: *Gravel, 1975*
(In coll. of Victoria and Albert Museum)



RMC 0127

1975: *Wiltshire, 1975*
(Pub. in Moore 1981a: 79)
a.k.a. *1975*
(Pub. in Moore 1976: 31, in coll. of Ransom Center University of Texas (formerly Gernsheim Collection, in coll. of British Council London)

RMC 0128

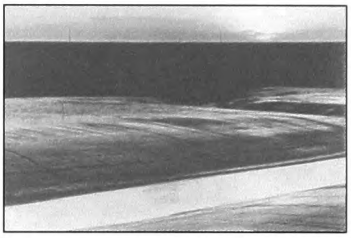
1975: Slate Fence, Wales
(In coll. of collector C)

RMC 0294

1976

1976: *Cumbria 1976*
(In coll. of Raymond Moore archive, Box 342 - 170 No. 2 "Welsh Arts Council Loan")

RMC 0248

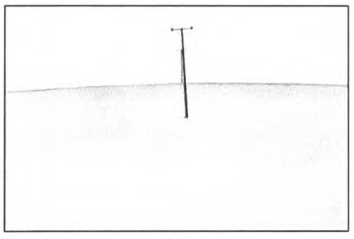


1976: *Cumbria 1976*
(In coll. of Raymond Moore archive, Box 343 - 140, D18)

RMC 0249

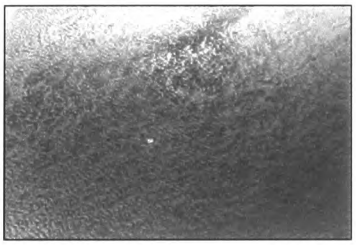
1976: *Nottinghamshire, 1976*
(In coll. of Raymond Moore archive, Box B)

RMC 0225



1976: *Whitehaven, 1976*
(In coll. of Victoria and Albert Museum London)

RMC 0129

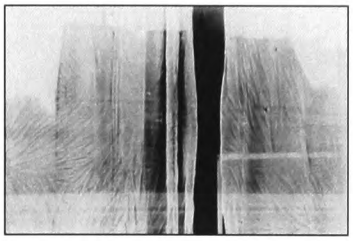


1976: *Whitehaven, 1976*
(in coll. of Victoria and Albert Museum London)

RMC 0130

1976: *Workington, 1976*
(Pub. in Moore 1981a: 94, in coll. of collector L, in coll. of Arts Council of Great Britain (managed by Hayward Gallery))
a.k.a. *Whitehaven 1976*
[this title may be wrong] (In coll. of Victoria and Albert Museum London)
a.k.a. [n.d, n.t.] (pub. in Campbell 1978: 113)

RMC 0131



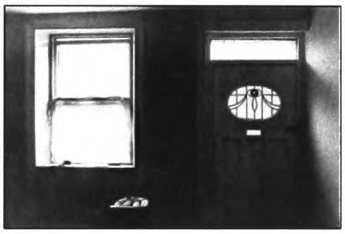
1976: *Workington 1976*
(Pub. in Moore 1983: 12, in coll. of Victoria and Albert Museum London)

a.k.a. [n.d., n.t.]
(Pub. in Moore 1976: 32)

RMC 0132

1976: *1976*
(Pub. in Moore 1976: 27)
a.k.a. *Window and Door, 1976*
(In coll. of Stanford University Museum of Art CA)

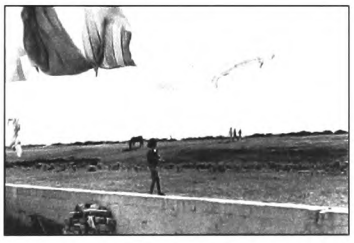
RMC 0133



1977

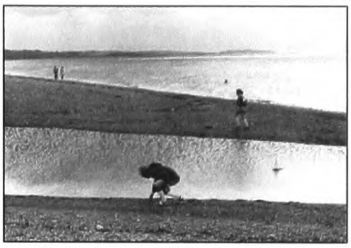
1977: *Allonby 1977*
(Pub. in Moore 1981a: 65, Moore 1983: 20, in coll. of Ransom Center University of Texas (formerly Gernsheim Collection, in coll. of Arts Council of Great Britain (managed by Hayward Gallery))
[ACGB holding is unconfirmed]

RMC 0134



1977: *Allonby 1977*
(Pub. in Moore 1981a: 50, Moore 1986: 6, in coll. of Tullie House Museum Carlisle, in coll. of Arts Council of Great Britain (managed by Hayward Gallery), in coll. of Victoria and Albert Museum London, in coll. of collector K, in coll. of collectors B and U).
a.k.a. *Allonby*
(Pub. in Hanson 1982: 152)

RMC 0135



1977: *Allonby 1977*
(In coll. of Arts Council of Great Britain (managed by Hayward Gallery)).

RMC 0136

1977: *Builth Wells - Wales*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

RMC 0232

1977: *Derbyshire, 1977*
(Pub. in Moore 1981a: 61)

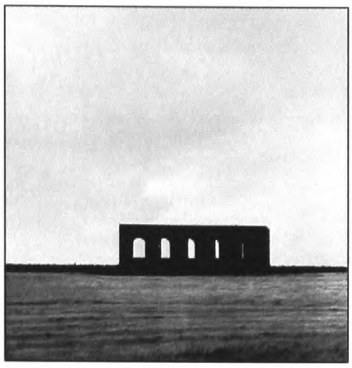
RMC 0137

1977: *Fletchertown, 1977*
(Pub. in Moore 1981a: 73, in coll. of Scottish National Portrait Gallery, in coll. of British Council London)

RMC 0138

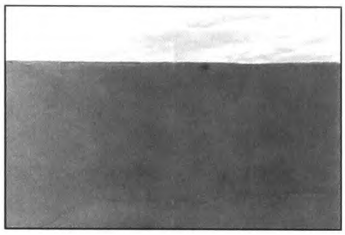
1977: *Flimby, 1977*
(Pub. in Moore 1981a: 60, in coll. of British Council London, in coll. of Victoria and Albert Museum London)

RMC 0139



1977: *Maryport 1977*
(In coll. of Arts Council of Great Britain (managed by Hayward Gallery))
a.k.a. *Wallscape and Sky, Maryport*
(Pub. in Woods 1980: 156,167)

RMC 0177

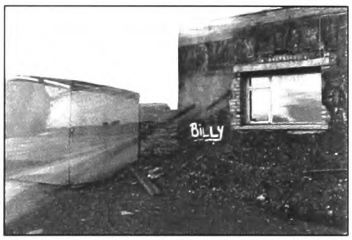


1977: *Maryport, 1977*
[date uncertain, see below]
(Pub. in Moore 1981a: 43, Hooker 1987: 37)
a.k.a. *Maryport - Cumbria 1978*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection,))

RMC 0140

1977: *Maryport, 1977*
(Pub. in Moore 1981a: 80, in coll. of Victoria and Albert Museum, in coll. of Scottish National Portrait Gallery, in coll. of collector U)

RMC 0141

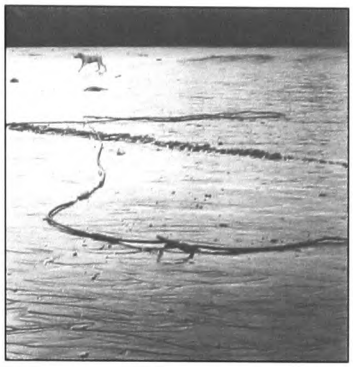


1977: *Wales 1977*
(Pub. in Tausk 1980: 155)
a.k.a. *Mid Wales 1977*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

RMC 0142

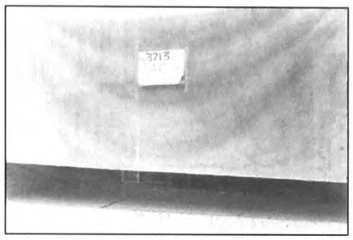
1977 *Whitehaven 1977*
[date uncertain, see below]:
(Hill 1979: 26)
a.k.a. *Cumbria 1976*
(In coll. of Bibliothèque Nationale de France, in coll. of collector U).

RMC 0143



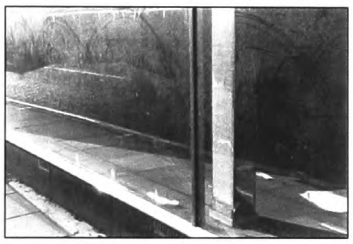
1977: *Workington 1977*
[date uncertain, see below]
(Pub. in Hill 1979: 27, in coll. of Arts Council of Great Britain (managed by Hayward Gallery))
a.k.a. *Cumbria 1976*
(In coll. of Bibliothèque Nationale de France).

RMC 0144



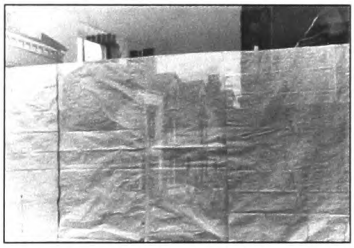
1977:*Workington 1977*
[date uncertain, see below]
(Pub. in Moore 1983: 13, in coll. of collector U)
a.k.a. *Cumbria 1976*
(In coll. of Bibliothèque Nationale de France.)
a.k.a. *Whitehaven 1976*
[this title may be wrong]
(In coll. of Victoria and Albert Museum London)

RMC 0145



1977: *Workington 1977*
[date uncertain, see below]:
(Pub. in Moore 1983: 28)
a.k.a. *Workington-Cumbria 1976*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection,))
a.k.a. *Cumbria 1976*
(In coll. of Bibliothèque Nationale de France.)

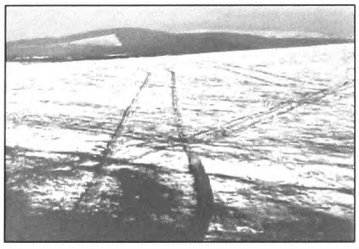
RMC 0146



1978

1978: *Black Mountains 1978*
(In coll. of Arts Council of Great Britain London (managed by Hayward Gallery))

RMC 0147

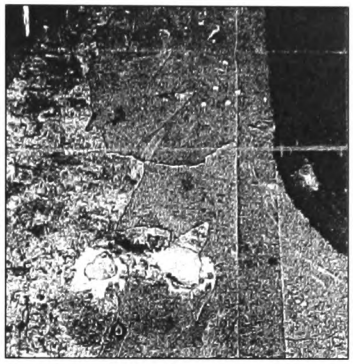


1978: *Edwinstowe, 1978*
(Pub. in Moore 1981a: 67, in coll. of Arts Council of Great Britain (managed by Hayward Gallery))
a.k.a. [untitled]
(Pub. in Hill 2004a: 25)

RMC 0148

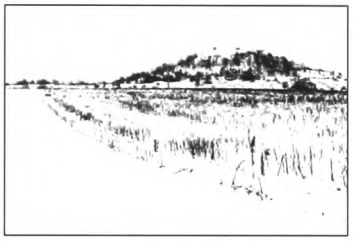
1978: *Fletchertown, 1978*
(In coll. of Scottish National Gallery of Modern Art)

RMC 0295



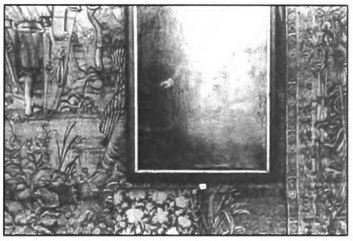
1978: *Forest Town, 1978*
(Pub. in Moore 1981a: 69, pub. in White 1981: 58, in coll. of Arts Council of Great Britain (managed by Hayward Gallery), in coll. of Scottish National Portrait Gallery, in coll. of collector T)

RMC 0149



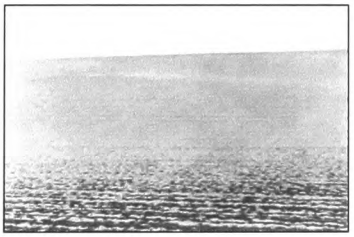
1978: *Hardwick Hall, 1978*
(Pub. in Moore 1981b: 26)

RMC 0150



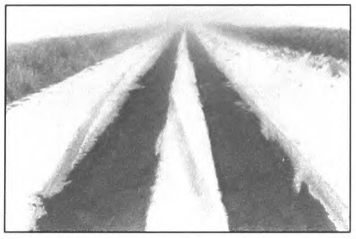
1978: *Nottinghamshire 1978*
(In coll. of Raymond Moore archive, Box 'B' No. 13-25)

RMC 0236



1978: *Nottinghamshire 1978*
(In coll. of Raymond Moore archive, Box 342 - 170 No. 2, "Welsh Arts Council Loan")

RMC 0237

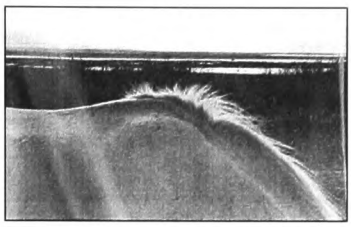


1978: *Whitehaven, 1978*
(Pub. in Moore 1981b: 24)

RMC 0151

n.d. [not later than 1978]: n.t.
(Pub. in Campbell 1978: 34)

RMC 0296



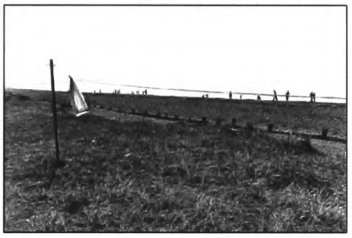
1979

1979: *Allonby, 1979*
(Pub. in Moore 1981a: 51)

RMC 0152

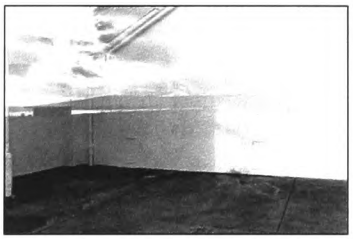
1979: *Allonby, 1979*
(Pub. in Moore 1981a: 64)

RMC 0153



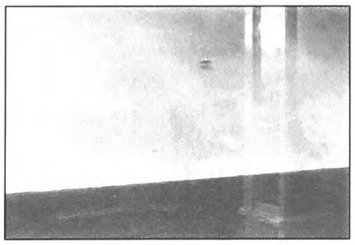
1979: *Ayr, 1979*
(Pub. in Moore 1981a: 45, in coll. of National Museum of Photography, Film & TV Bradford (as photographic print), in coll. of Minneapolis Institute of Art (as photogravure), in coll. of Victoria and Albert Museum London (as photogravure No. 21 of 100), in coll. of Art Institute of Chicago (as photogravure), in coll. of collector B (unknown whether print or photogravure), in coll. of collector E as photogravure.

RMC 0154



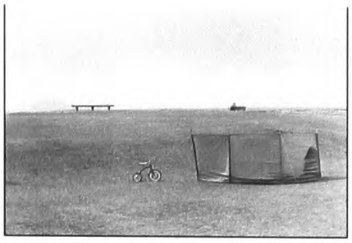
1979: *Ayr, 1979*
(Pub. in Moore 1981b: 27)

RMC 0155



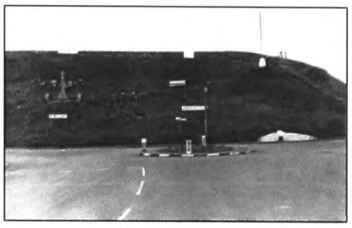
1979: *Ayr, 1979*
(Pub. in Stevenson 1995: 39, in coll. of Scottish National Portrait Gallery, in coll. of collector U)
a.k.a. *Untitled*
(In coll. of National Museum of Photography, Film & TV Bradford)

RMC 0156



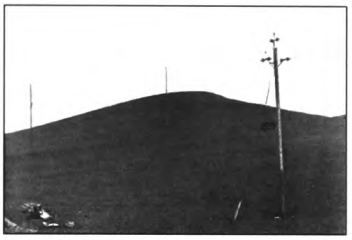
1979: *Galloway, 1979*
(Pub. in Moore 1981a: 53)

RMC 0157



1979: *Galloway, 1979*
(Pub. in Moore 1981a: 63, in coll. of National Museum of Photography, Film & TV Bradford, in coll. of Scottish National Portrait Gallery, in coll. of Arts Council of Great Britain (managed by Hayward Gallery), in coll. of collector U).

RMC 0158

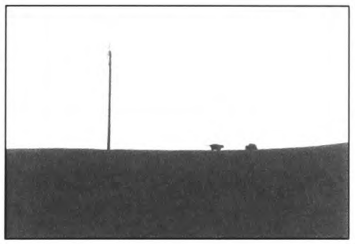


1979: *Galloway, 1979*
(Pub. in Moore 1981a: 75)

RMC 0159

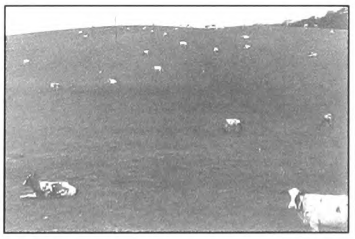
1979: *Galloway 1979*
(Pub. in Moore 1981b: 29)

RMC 0160



1979: *Galloway, 1979*
(In coll. of Raymond Moore archive, Box 343 - 140, D18)
a.k.a. [untitled]
(Pub. in Hill 2004a: 25)

RMC 0251



1979: *Penrith, 1979*
(Pub. in Moore 1981a: 55)

RMC 0161

1979: *Silloth, 1979*
(Pub. in Moore 1981a: 59, in coll. of Scottish National Portrait Gallery, in coll. of collector G.)

RMC 0162

1979: *Threave, 1979*
(Pub. in Moore 1981a: 57, in coll. of Scottish National Portrait Gallery, in coll. of Arts Council of Great Britain (managed by Hayward Gallery))

RMC 0163

1980

1980: *A614, 1980*
(Pub. in Moore 1981a: 41, in coll. of Arts Council of Great Britain (managed by Hayward Gallery))

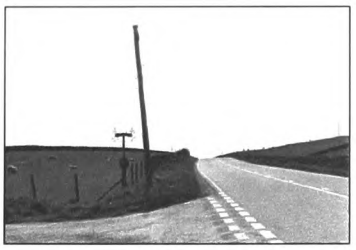
RMC 0164

1980: *Galloway 1980*
(Pub. in Moore 1983: 22, pub. in Stevenson 1995: 40, pub. in Lowry Centre 2001: 23, in coll. of Scottish National Portrait Gallery, in coll. of National Museum of Photography, Film & TV Bradford, possibly in coll. of collector V.)

RMC 0165

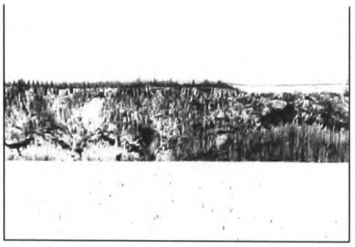
1980: *Galloway 1980*
(Pub. in Moore 1983: 23, in coll. of Scottish National Portrait Gallery, in coll. of Victoria and Albert Museum London)

RMC 0166



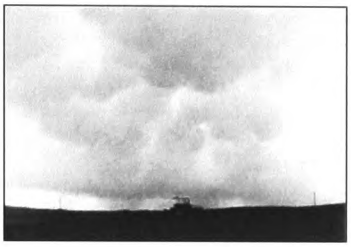
1980: *Galloway 1980*
(Pub. in Moore 1983: 35)

RMC 0167



1980: *Gilsland, 1980*
(Pub. in Moore 1981a: 36)

RMC 0168



1980: *Harrington 1980*
(Pub. in Moore 1981a: 49, Moore 1983: 17, in coll. of Scottish National Portrait Gallery, in coll. of British Council London)

RMC 0169

1980: *Maryport, 1980*
(Pub. in Moore 1981a: 66)

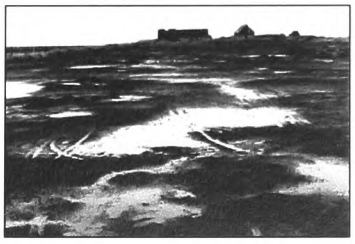
RMC 0170

1980: *Maryport, 1980*
(Pub. in Moore 1981a: 48)

RMC 0171

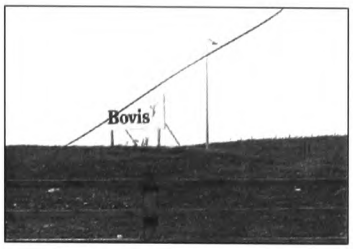
1980: *Maryport, 1980*
(Pub. in Moore 1981a: 87)

RMC 0172



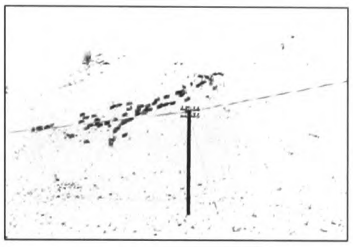
1980: *Maryport 1980*
(Pub. in Moore 1983: 21, in coll. of Arts Council of Great Britain (managed by Hayward Gallery))

RMC 0173



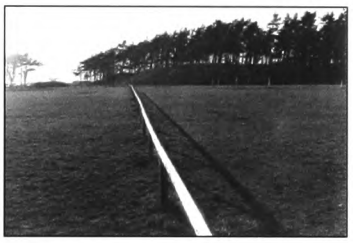
1980: *Raes Knowes, 1980*
(Pub. in Moore 1981a: 71, pub. in Weaver 1986: 21, pub. in Lowry Centre 2001: 22, in coll. of Scottish National Portrait Gallery, in coll. of Arts Council of Great Britain (managed by Hayward Gallery), in coll. of National Museum of Photography, Film & TV Bradford, in coll. of Victoria and Albert Museum London, in coll. of collectors U, V, and I).

RMC 0174



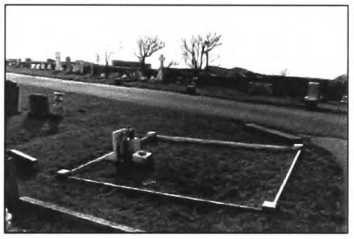
1980: *Silloth, 1980*
(Pub. in Moore 1981a: 77)

RMC 0175



1980: *Workington, 1980*
(Pub. in Moore 1981a: 56)

RMC 0176



n.d. (not later than 1980) [n.t.]
(Pub. in Grupa Junij 1980: 31)

RMC 0276

1981

1981: *A.596 1981*
(Pub. in Moore 1983: 33, Moore 1990: 3)

RMC 0178

1981: *Allonby 1981*
(Pub. in Moore 1983: 19, in coll. of Arts Council of Great Britain (managed by Hayward Gallery), in coll. of British Council London (loaned to BC centre in Ghana), in coll. of Tullie House Museum Carlisle)
a.k.a. *Allonby*
(Pub. in Hanson 1982: 151)

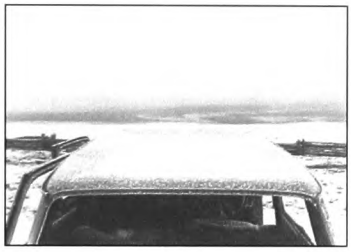
RMC 0179

1981: *Allonby 1981*
(In coll. of Arts Council of Great Britain (managed by Hayward Gallery), in coll. of Tullie House Museum Carlisle)

RMC 0180

1981: *Allonby, Christmas Day, 1981*
(In coll. of Tullie House Museum Carlisle)
a.k.a. *Allonby*
(Pub. in Hanson 1982: 149)

RMC 0219

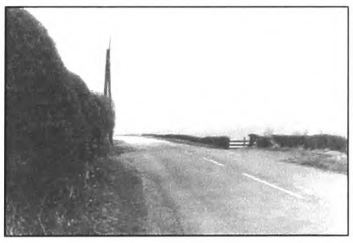


1981: *Galloway 1981*
[date uncertain, see below]
(Pub. in Moore 1986: 5, Bishop 1988: 14)
a.k.a. *Galloway 1982*
(In coll. of National Museum of Photography, Film & TV Bradford)
a.k.a.*Galloway 1983*
(In coll. of Scottish National Portrait Gallery)

RMC 0181

1981: *Galloway 1981*
(Pub. in Badger 1989: 147)

RMC 0182

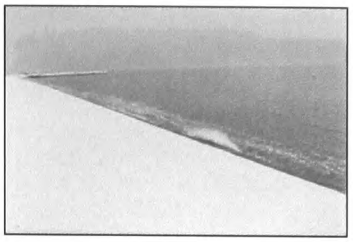


1981: *Silloth, 1981*
(Pub. in Moore 1981b: 25)

RMC 0183

1981: *Silloth 1981*
(Pub. in Hanson 1982: 153, in coll. of Victoria and Albert Museum London)

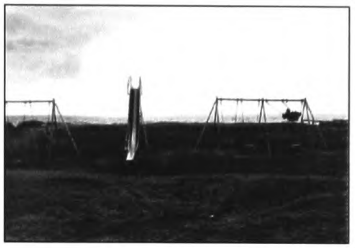
RMC 0184



1982

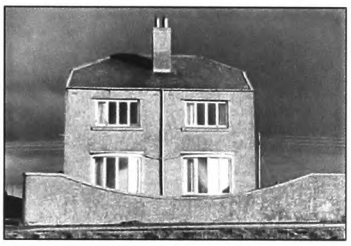
1982: *Allonby 1982*
(Pub. in Moore 1983: 18)

RMC 0185



1982: *Allonby 1982*
[date uncertain, see below]
(Pub. in Moore 1983: 31, in coll. of Scottish National Portrait Gallery, in coll. of Victoria and Albert Museum London, in coll. of collector V)
a.k.a. *Allonby 1981*
(In coll. of Tullie House Museum Carlisle)
a.k.a. *Allonby*
(Pub. in Hanson 1982: 150)

RMC 0186



1982: *Harrington 1982*
(Pub. in Moore 1983: 24, Moore 1986: 13, in coll. of Scottish National Portrait Gallery, in coll. of National Museum of Photography, Film & TV Bradford, in coll. of collector U)
a.k.a. [untitled] (in coll. of collector S)

RMC 0187

1982: *Maryport 1982*
(Pub. in Moore 1983: 25)

RMC 0188

1982: *Maryport 1982*
(Pub. in Moore 1983: 27)

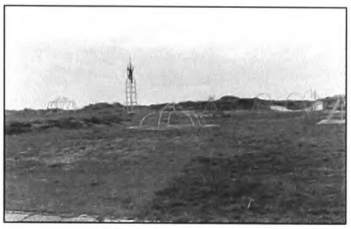
RMC 0189

1982: *Maryport 1982*
(In coll. of Scottish National Portrait Gallery)
a.k.a. *Maryport*
(Pub. in Hanson 1982: 148)

RMC 0218

1982: *Millom 1982*
(Pub. in Moore 1986: 10, in coll. of collector D)

RMC 0190



1982: *Silloth 1982*
(Pub. in Moore 1983: 11, possibly in coll. of National Museum of Photography, Film & TV Bradford, although unclear which variant)
[NB: very similar but not identical to RMC 0193. See also: RMC 0238]

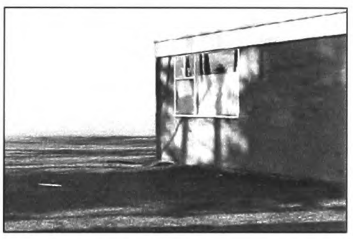
RMC 0191

1982: *Silloth 1982*
(Pub. in Moore 1983: 14)

RMC 0192

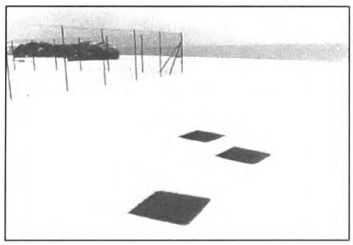
1982: *Silloth 1982*
(Pub. in Moore 1986: 9)
[NB: very similar but not identical to RMC 0191. See also: RMC 0238]

RMC 0193



1982: *Silloth 1982* (date uncertain, see below)
(Pub. as Moore 1983: cover, in coll. of National Museum of Photography, Film & TV Bradford, in coll. of Scottish National Portrait Gallery, in coll. of collector U)
a.k.a. *Silloth 1980* (Pub. in Lowry Centre 2001: inside front cover)

RMC 0043



1982: *Whitehaven 1982*
(Pub. in Moore 1983: 29, in coll. of National Museum of Photography, Film & TV Bradford, in coll. of Musée Regional de Rimouski, Quebec)

RMC 0194

1982: *Workington 1982*
(In coll. of National Museum of Photography, Film & TV Bradford)
a.k.a. [n.d.: n.t.]
(In coll. of Raymond Moore archive, Box 'B' 18 - 13)

RMC 0247

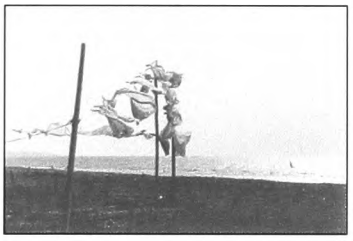
1983

1983: *Allonby 1983*
(Pub. in Moore 1983: 15, in coll. of collector G.)

RMC 0195

1983: *Allonby 1983*
(In coll. of National Museum of Photography, Film & TV Bradford)
a.k.a. [n.d.: n.t.]
(In coll. of collector D, in coll. of Raymond Moore archive, Box 'B' 11 - 31)

RMC 0244



1983: *Flimby 1983*
(Pub. in Moore 1983: 26, in coll. of British Council London)

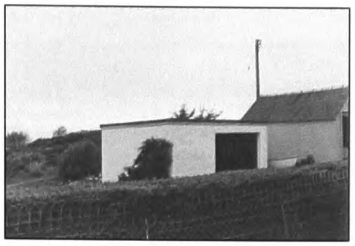
RMC 0196

1983: *Flimby 1983*
(In coll. of Scottish National Portrait Gallery, in coll. of collector D.)

RMC 0197

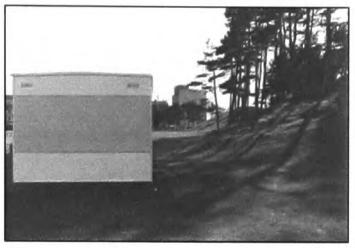
1983: *Mallaig 1983*
(In coll. of Scottish National Portrait Gallery)

RMC 0198



1983: *Silloth 1983*
(in coll. of Scottish National Portrait Gallery, in coll. of collector D, in coll. of Raymond Moore archive, Box 34, 3-170)

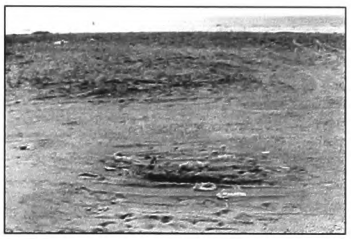
RMC 0199



1984

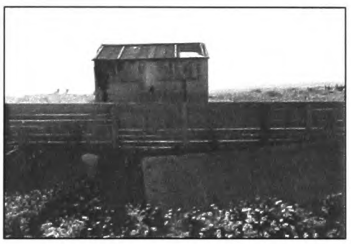
1984: *Allonby 1984*
(Pub. in Moore 1986: 7, Jeffrey 1985: 29)

RMC 0200



1984: *Allonby 1984*
(In coll. of Scottish National Portrait Gallery, pub. in Bishop 1987a: 704)

RMC 0201



1984: *Allonby 1984*
(Pub. in Jeffrey 1985: 29)

RMC 0224

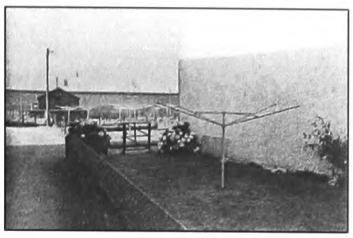
1984: *Maryport 1984*
(In coll. of Raymond Moore archive, Box 'B' No. 25-2)

RMC 0235

1985

1985: *Campbeltown 1985*
(pub. in Bishop 1987a: 705, in coll. of Campbeltown Museum)

RMC 0202



1985: *David, Christmas 1985*
(in coll. of Victoria and Albert Museum London [uncatalogued])

RMC 0203

1985: *Dumfriesshire 1985*
(Pub. in Moore 1986: 11, pub. in Clarke 1997: 71, pub. in Cutts 1987: 43, pub. in Contemporary Photographers 1987: 717, in coll. of National Museum of Photography, Film & TV Bradford, in coll. of Gracefield Arts Centre Dumfries)

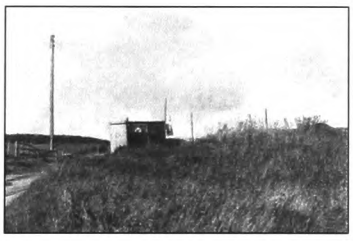
RMC 0204

1985: *Dumfriesshire, 1985*
(In coll. of Raymond Moore archive, Box #22-15)

RMC 0205

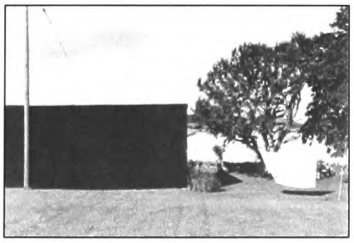
1985: *Gigha 1985*
(Pub. in Cutts 1987: 44, in coll. of Gracefield Arts Centre Dumfries)

RMC 0206



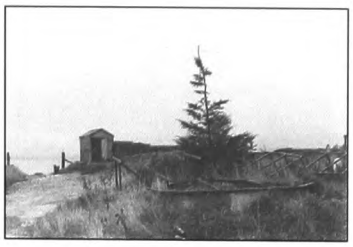
1985: *Gigha 1985*
(In coll. of Scottish National Gallery of Modern Art)

RMC 0207



1985: *Kintyre 1985*
(Pub. in Weaver 1989: 374, pub. in Cutts 1987: 45, in coll. of Gracefield Arts Centre Dumfries)

RMC 0208



1985: *Mallaig 1985*
(Pub. in Turner 1987: 219, in coll. of Scottish National Portrait Gallery)

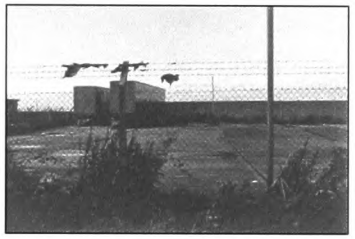
RMC 0209

1985: *Mallaig 1985*
(In coll. of Raymond Moore archive, Box 'B')

RMC 0234

1985: *Silloth 1985*
(in coll. of Raymond Moore archive, Box 'B')

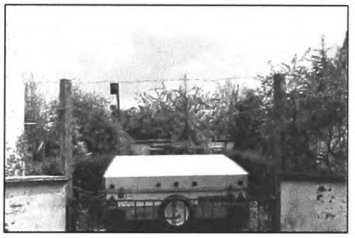
RMC 0239



1986

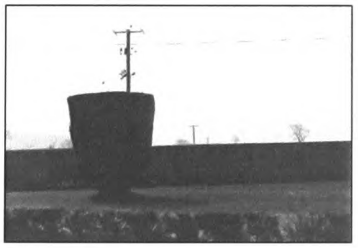
1986: *Ecclefechan 1986*
(In coll. of Scottish National Portrait Gallery, in coll. of National Museum of Photography, Film & TV Bradford)

RMC 0210



1986: *Ecclefechan 1986*
(In coll. of Scottish National Portrait Gallery, in coll. of Gracefield Arts Centre Dumfries)

RMC 0211



1986: [n.t.] "ca. 1986"
(In coll. of Raymond Moore archive, framed print)

RMC 0240

[n.d.: n.t] "ca. 1986"
(In coll. of Raymond Moore archive, Box 34, 3-170)

RMC 0230

1986: *At Briggflats Burial Ground, October 26, 1986.*
(Pub. as Jargon Society Card No. 20, to commemorate the Cumbrian poet Basil Bunting) (in Victoria and Albert Museum: Raymond Moore factfile, uncatalogued)

RMC 0255

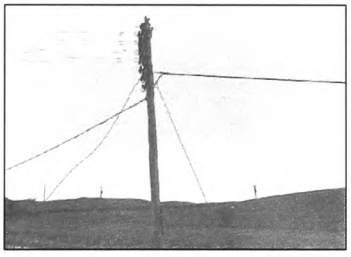
1987

1987: *Dumfriesshire, 1987*
(In coll. of National Museum of Photography, Film & TV Bradford)
a.k.a. [n.d.: n.t.]
(In coll. of Raymond Moore archive, Box 'B' 24 - 33)

RMC 0243

n.d.: *untitled*
[dated to 1987 by Jim Hamlyn]
(Pub. as Moore 1990: cover)

RMC 0212



n.d.: *untitled*
[dated to 1987 by Jim Hamlyn]
(Pub. in Moore 1990: 1, Henry 1991: 60)

RMC 0213

Undated Section

n.d. [probably not later than 1956]: n.t.
[pastel]
(Probably in Raymond Moore archive or coll. of Mary Moore-Cooper, reproduction courtesy of Jim Hamlyn. Dated to early 1950s by Mary Moore-Cooper according to Hamlyn.)

RMC 0214

n.d.: n.t. [Bognor ca.1957? - c.f. RMC 0005]
[early work]
(In coll. of Victoria and Albert Museum London)

RMC 0215

n.d.: *Snowbound*
[early work]
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

RMC 0256

n.d.: *Sleeping Rock*
[early work]
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

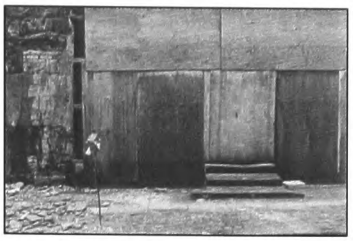
RMC 0257

n.d.: n.t.
(In coll. of Raymond Moore archive, Box #26-20)

RMC 0216

n.d.: n.t
(In coll. of Raymond Moore archive Box B, No. 22-18)

RMC 0226

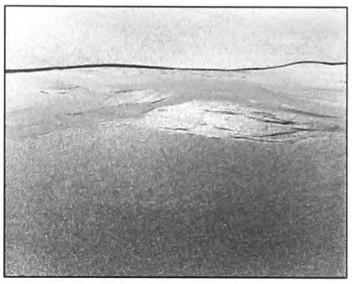


n.d.: *Untitled*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

RMC 0258

n.d.: *Untitled*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

RMC 0259



n.d.: *Untitled*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

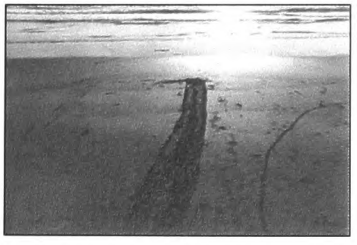
RMC 0260

n.d.: *Flowers of Decay*
(In coll. of Ransom Center University of Texas (formerly Gernsheim Collection))

RMC 0261

n.d.: *Encroaching Tide 4*
(In coll. of Raymond Moore archive Box 343-140, D18)

RMC 0231

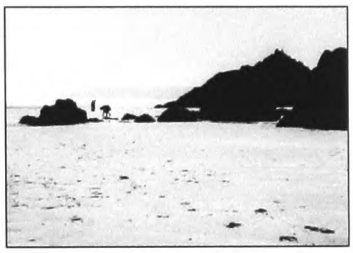


n.d.: *Encroaching Tide 5*
(In coll. of Raymond Moore archive Box 343-140, D18)

RMC 0250

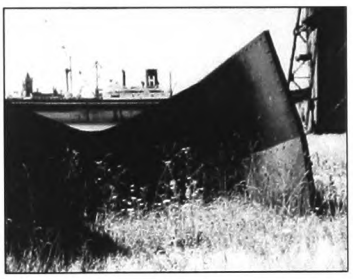
n.d.: n.t.
[attributed - early work]
(In coll. of collector Q, possibly in coll. of National Library of Wales Aberystwyth)

RMC 0263



n.d.: n.t.
[attributed - early work]
(Small workprint in coll. of collector Q)
A variant of [RMC 0274]

RMC 0264



n.d.: n.t.
[attributed early work]
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera)
A variant of [RMC 0264]

RMC 0274

n.d.: n.t.
[attributed - early work]
(Workprint in coll. of collector Q)

RMC 0265

n.d.: *Pigstone Bay* [Skomer Island]
[attributed - early work]
(In coll. of collector Q)

RMC 0266

n.d.: n.t.
[attributed - early work]
(Workprint in coll. of collector Q)

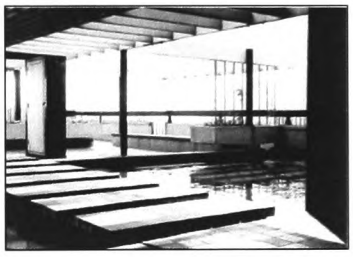
RMC 0267

n.d.: n.t.
[attributed - early work]
(Workprint in coll. of collector Q)

RMC 0268

n.d.: n.t.
[attributed - early work]
(Workprint in coll. of collector Q)

RMC 0285



n.d.: n.t.
[attributed - early work, according to David Moore (Brecon), this image shows Herbert House, Greyfriars Road, Cardiff (demolished in 1967).]
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera)

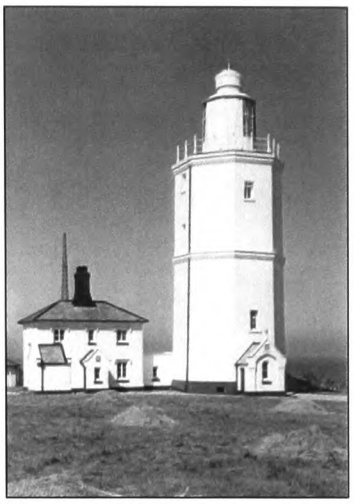
RMC 0269

n.d.: n.t.
[attributed - early work]
In an envelope marked "Rookery, Winter"
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera)

RMC 0270

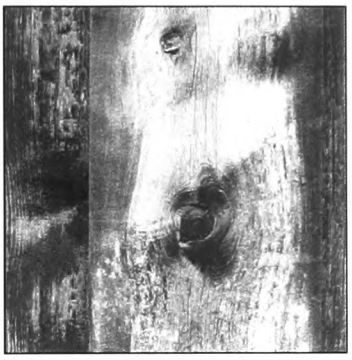
n.d.: n.t.
[attributed - early work]
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera)

RMC 0271



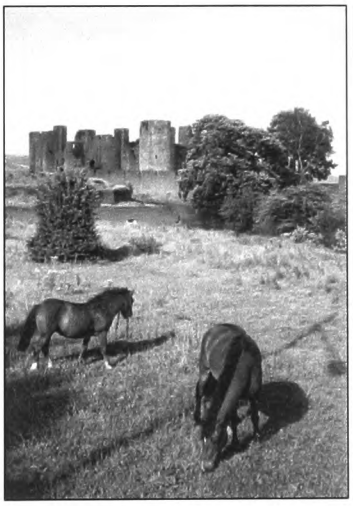
n.d.: n.t.
[attributed - early work]
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera)

RMC 0272



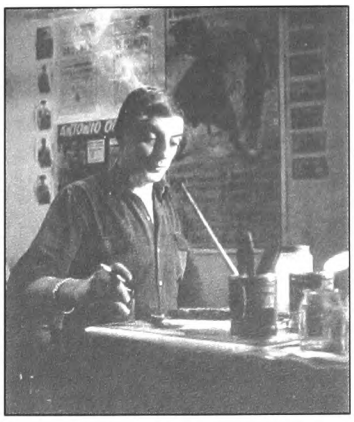
n.d.: n.t.
[attributed - early work showing Caerphilly Castle].
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera)

RMC 0273



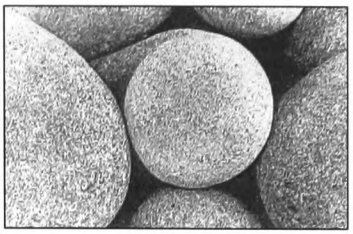
n.d.: n.t.: [Portrait of Derek Hirst]
[early]
Courtesy of Derek Hirst.

RMC 0275



n.d.: n.t.
(Pub. in Sotheby's 1994: 84)

RMC 0280

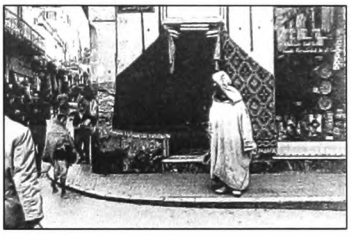


n.d.: n.t.
(Pub. in Sotheby's 1994: 85)

RMC 0281

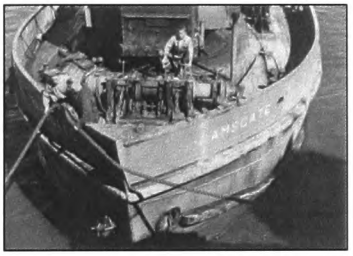
n.d.: n.t.
(Pub. in Sotheby's 1994: 85)

RMC 0282



n.d.: n.t.
[attributed - early work]
(Small workprint in coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera.)

RMC 0284



n.d.: n.t.
[attributed - ca. late 40s / early 50s - small workprint found in envelope marked "Skomer 1952"]
(In coll. of National Library of Wales Aberystwyth - uncatalogued Ray Howard-Jones ephemera.)
Back says (in Moore's handwriting): *"Ray holding dead greater backed gull shot by me."*

RMC 0287

n.d.: n.t.
[early work]
(in coll. of collector O)

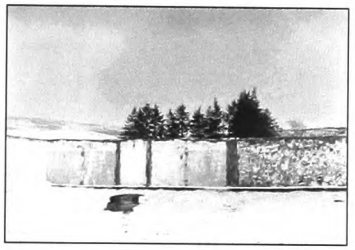
RMC 0290

n.d.: n.t.
[attributed - early work]
Small workprint. Showing Ray Howard-Jones in the garden of 29 Ashchurch Park Villas - identified by her niece Nicola Purnell.
(In coll. of collector Q)

RMC 0286

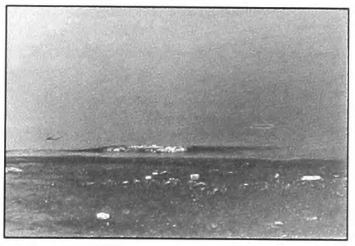
n.d.: n.t.
[probably late work]
(In coll. of Raymond Moore archive, Box #22-31)

RMC 0217



n.d.: n.t.
[probably late work]
(In coll. of Raymond Moore archive, Box B, No. 26-10)

RMC 0227



n.d.: n.t
[probably late work]
(In coll. of Raymond Moore archive Box B, No. 23-3)

RMC 0229

n.d.: n.t.
[probably late work]
(In coll. of Raymond Moore archive, Box 'B' 22 - 32)

RMC 0242

n.d: *Silloth*
[late work]
(In coll. of Raymond Moore archive Box B, No. 27-4)

RMC 0228

n.d: *Silloth*
[late work]
(In coll. of Raymond Moore archive Box B)

[A variant of RMC 0191 and RMC 0193]

RMC 0238

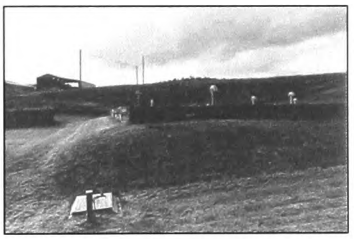
n.d.: n.t.
[late work]
(In coll. of Raymond Moore archive, Box 'B' 22 - 22)

RMC 0245

n.d.: n.t.
[late work]

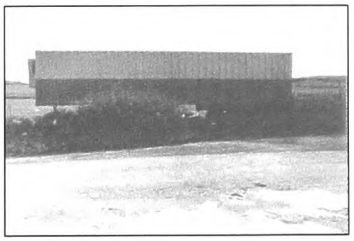
(In coll. of Raymond Moore archive, Box 'B' 25 - 34)

RMC 0246



n.d.: n.t.
[late work]
(In coll. of Raymond Moore archive, Box 'B' 25 - 35)

RMC 0254



10.3. List of Moore's Work in Public and Private Collections

Although great efforts were made to track down all known work, it is likely that some items have escaped my attention. The following list, arranged alphabetically according to collections, reflects the state of my knowledge in October 2008. Suggestions for further additions would be greatly appreciated.

Two notable areas of omission need to be mentioned: At the time of writing I was unable to gain access to the Raymond Moore archive, which is still being held by the auction house Sotheby's. I was also unable to ascertain the works in the private collection of Moore's widow Mary Moore-Cooper and her son David, since they refused cooperation on legal grounds. However, the illustrated 'Raymond Moore Catalogue' which accompanies this list does contain a number of images which I was able to reproduce during a brief visit to the archive in 2001.

The *RMC* numbers which accompany individual entries refer to the Raymond Moore Catalogue.

Art Institute of Chicago

11 prints:

- *Window, Pembrokeshire.*
  Acc.No 1970.981.
  Format 19.5 x 29.4 cm.
  Hugh Edwards Purchase Fund.
  [RMC 0028].

- *Renney Slip, Pembrokeshire.*
  Acc.No 1970.982.
  Format 24.3 x 22.4 cm.
  Hugh Edwards Purchase Fund.
  [RMC 0046].

- *Encroaching Tide.*
  Acc.No 1970.985.
  Format 19.6 x 29.3 cm.
  Hugh Edwards Purchase Fund.
  [RMC 0045].

- *Cyclist, Porthgain.*
  Acc.No 1971.425.
  Format 16.4 x 24.3 cm.
  Gift of Raymond Moore.
  [RMC 0036].

• *Worthing, Winter 1969.*
Acc.No 1971.427.
Format 20.4 x 29.3 cm.
Gift of Raymond Moore.
[RMC 0093].

• *Road, Preseli, Pembrokeshire.*
Acc.No 1970.983.
Format 6 3/8 x 9 1/2 in.
Hugh Edwards Purchase Fund.
[RMC 0112].

• *Street in Alderney.*
Acc.No 1970.984.
Format 7 3/8 x 11 1/8 in.
Hugh Edwards Purchase Fund.
[RMC 0042].

• *Thistles.*
Acc.No 1971.423.
Format 7 3/4 x 11 5/8 in.
Gift of Raymond Moore.
[not identified].

• *Cottage Wall, Pembrokeshire.*
Acc.No 1971.424.
Format 6 3/8 x 9 1/2 in.
Gift of Raymond Moore.
[RMC 0034].

• *Rosebush, Pembrokeshire.*
Acc.No 1971.426.
Format 7 5/8 x 11 5/8 in.
Gift of Raymond Moore.
[RMC 0098].

• *Ayr, 1979.*
Acc.No 1989.540.
Format 10.8 x 31.3 cm [sic]
Gift of Mary Cooper.
Although the catalogue says 'gelatin silver print' it seems to be the photogravure ed.
[RMC 0154].

Arts Council of Great Britain

21 prints, now managed by the Hayward Gallery.

• *Eire 1971.*
Acc.No. ACP 0296.
Acquired June 24, 1979.
Exhibited: Touring Exhibition *About 70 Photographs* by the British Council: December 1, 1987.
[RMC 0103].

• *Workington 1977.*
Acc.No. ACP 1057.
Acquired October 25, 1979.
"Date of work 1976" (sic).
[RMC 0144].

• *Workington 1976.*
Acc.No. ACP 1054.
Acquired October 25, 1979.
Exhibited: Axiom Gallery: December 1, 1984 - January 5, 1985 /
Touring Raymond Moore Exhibition by British Council: January 1, 1990 /
Hayward Gallery: February 18, 1992.
[RMC 0131].

• *Maryport 1977.*
Acc.No. ACP 1056.
Acquired October 25, 1979.
Exhibited: Axiom Gallery: December 1, 1984 - January 5, 1985.
[RMC 0177].

• *Maryport 1977.*
Acc.No. ACP 1443.
Exhibited: *Unseen Landscapes* Exhibition at Towner Art Gallery, Eastbourne: November 1, 2001 - January 6, 2002 /
Unseen Landscapes at The Lowry, Manchester: May 12, 2001 - July 22, 2001.
[unidentified].

• *Maryport 1977.*
Acc.No. ACP 1059.
Exhibited: Touring Raymond Moore Exhibition by British Council: January 1, 1990 /
Hayward Gallery: February 18, 1992 /
At a venue called 'SP': November 2, 1992.
[unidentified].

• *Allonby 1977.*
Acc.No. 1055.
Acquired October 25, 1979.
Exhibited: Axiom Gallery: December 1, 1984 - January 5, 1985 /
Touring Raymond Moore Exhibition by British Council: January 1, 1990 /
Hayward Gallery: February 18, 1992. /
At a venue called 'SP': November 2, 1992.
[RMC 0135].

• *Allonby 1977.*
Acc.No. ACP 1442.
Exhibited: Touring Arts Council Exhibition *Fleeting Arcadias* by curator John Stathanos: First shown at Hastings Museum and Art Gallery February 26, 2000. Still touring in March 2004.
[very likely RMC 0134].

• *Allonby 1977.*
Acc.No. ACP 1060.
Acquired October 25, 1979.
Exhibited: *Unseen Landscapes* Exhibition at Towner Art Gallery, Eastbourne: November 1, 2001 - January 6, 2002 /
Unseen Landscapes at The Lowry, Manchester: May 12, 2001 - July 22, 2001.
[very likely RMC 0136].

• *Black Mountains 1978.*
Acc.No. ACP 1058.
Acquired October 25 1979.
Exhibited: *Unseen Landscapes* Exhibition at Towner Art Gallery, Eastbourne: November 1, 2001 - January 6, 2002 /
Unseen Landscapes at The Lowry, Manchester: May 12, 2001 - July 22, 2001.
[RMC 0147[.

• *Forest Town 1978.*
Acc.No. 1448.
Exhibited: *Unseen Landscapes* Exhibition at Towner Art Gallery, Eastbourne: November 1, 2001 - January 6, 2002 /
Unseen Landscapes at The Lowry, Manchester: May 12, 2001 - July 22, 2001.
[RMC 0149].

• *Edwinstowe 1978*
Acc.No. 1441.
Exhibited: *Unseen Landscapes* Exhibition at Towner Art Gallery, Eastbourne: November 1, 2001 - January 6, 2002 /
Unseen Landscapes at The Lowry, Manchester: May 12, 2001 - July 22, 2001 /
Touring Raymond Moore Exhibition by British Council: January 1, 1990 /
Hayward Gallery: February 18, 1992.
At a venue called 'SP': November 2, 1992.
[RMC 0148].

• *Galloway 1979.*
Acc.No. 1445.
Exhibited: Touring Arts Council Exhibition *Fleeting Arcadias* by curator John Stathanos: First shown at Hastings Museum and Art Gallery February 26, 2000. Still touring in March 2004.
[unidentified].

• *Galloway 1979.*
Acc.No. 1446.
[RMC 0158].

• *Threave 1979.*
Acc.No. 1444.
Exhibited: Touring Raymond Moore Exhibition by British Council: January 1, 1990 / Hayward Gallery: February 18, 1992 / At a venue called 'SP': November 2, 1992.
[RMC 0163].

• *A614 1980.*
Acc.No. 1440.
[RMC 0164].

• *Raes Knowes 1980.*
Acc.No. 1449.
[RMC 0174].

• *Maryport 1980.*
Acc.No. 1447.
Exhibited: Touring Raymond Moore Exhibition by British Council: January 1, 1990 / Hayward Gallery: February 18, 1992 / At a venue called 'SP': November 2, 1992.
[RMC 0173].

• *Allonby 1981.*
Acc.No. 1712.
Acquired November 15, 1982.
[RMC 0180].

• *Allonby 1981.*
Acc.No. 1710.
Acquired November 15, 1982.
[RMC 0179].

• *Whitehaven 1982.*
Acc.No. 1711.
Acquired November 15, 1982.
[unidentified].

Bibliothèque Nationale de France, Paris

21 prints acquired in 1977. Somewhat confusingly, there are 23 entries in the BNF catalogue. One of them stands for a copy of the book *Every So Often,* and one for the whole set of photographs.

- *Alderney, 1966.*
  Baryte Paper 16x24 cm.
  Keywords / description: "Villages".
  [RMC 0042].

- *Cardiff, 1968.*
  Baryte Paper 17.5x26.5 cm.
  "Peinture, Vues d' interieur".
  [RMC 0055].

- *Cumbria, 1976.*
  Baryte Paper 15.5x23.5 cm.
  "Paysages Urbains, Habitations, Vues au travers de voiles, rideaux etc.".
  [unidentified].

- *Cumbria, 1976.*
  Baryte Paper 20x30 cm.
  "Paysages Urbains, Murs".
  [RMC 0144].

- *Cumbria, 1976.*
  Baryte Paper 21x30 cm.
  "Vitrines".
  [RMC 0145].

- *Cumbria, 1976.*
  Baryte Paper 15x22.5 cm.
  "Habitations, Vues au travers de voiles, rideaux etc.".
  [RMC 0146].

- *Cumbria, 1976.*
  Baryte Paper 15x22.5 cm.
  "Affiches Dechirées".
  [unidentified].

- *Cumbria, 1976.*
  Baryte Paper 25.5x25.5 cm.
  "Sable, Chiens".
  [RMC 0143]

- *Cumbria, 1976.*
  Baryte Paper 16.5x24.5 cm.
  [no description].
  [unidentified].

• *Cyprus, "Mehmet Ali Huseyin" 1969.*
Baryte Paper 19x29 cm.
"Portes, Magasins".
[unidentified].

• *Eire 1971.*
Baryte Paper 16.5x25 cm.
"Irlande du Nord, Habitations, Graffiti".
[RMC 0108].

• *Eire 1971.*
Baryte Paper 16x24 cm.
"Irlande du Nord, Habitations, Poteaux".
[RMC 0106].

• *Hampshire 1974.*
Baryte Paper 17x24 cm.
"Reflets".
[RMC 0123].

• *North Wales 1974.*
Baryte Paper 14.5x22.5 cm.
"Pluie".
[RMC 0121].

• *Pembrokeshire 1968.*
Baryte Paper 16x24 cm.
"Routes de campagne".
[RMC 0112].

• *Pembrokeshire 1968.*
Baryte Paper 17x25 cm.
"Villages, Carrefours".
[RMC 0044].

• *Pembrokeshire 1963.*
Baryte Paper 19x29 cm.
"Rochers".
[RMC 0034].

• *Pembrokeshire 1963.*
Baryte Paper 19x29 cm.
[no description].
[RMC 0066].

• *Wales 1977.*
Baryte Paper 20x30 cm.
"Habitations, Ombres Portées".
[unidentified].

- *Wales 1977.*
  Baryte Paper 20x30 cm.
  "Routes, Signalisation Routière".
  [unidentified].

- *Whitehaven 1976.*
  Baryte Paper 20x30 cm.
  "Portes".
  [unidentified].

British Council, London

10 prints:

- *Alderney,1966.*
  [RMC 0042].

- *Allonby, 1981.*
  This print is currently held at the British Council cultural centre in Ghana.
  [RMC 0179].

- *Fletchertown, 1977.*
  [RMC 0138].

- *Flimby, 1983.*
  [RMC 0196].

- *Flimby, 1977.*
  [RMC 0139].

- *Harrington, 1980.*
  [RMC 0169].

- *Kilkenny, 1971.*
  [RMC 0105].

- *Maryport, 1980.*
  [not identified].

- *Pembrokeshire, 1967.*
  [RMC 0045].

- *Wiltshire, 1975.*
  [RMC 0128].

Cleveland Museum of Art

2 prints:

- *B&B, Eire, 1971.*
  Object no. 1993.35.
  Printed 1973
  Format 17.6x25.1 cm.
  Signed and dated "1971" on the back.
  [RMC 0103].

- *Beach, Pembrokeshire, Wales, 1964.*
  Object no.1991.296.
  Format 24x23.7 cm, signed on the back.
  Gift of Russ Anderson.
  [RMC 0037].

Contemporary Art Society for Wales

1 print:

- *Reflective Pool.*
  Acquired in 1967.
  Loaned to Glynn Vivian Gallery, Swansea since March 2000.
  In white wooden frame 72.5x52.9cm, image size 57x37.5cm.
  Stickers on back indicate exhibition history:
  Choice of Six, *CASW Recent Purchases* and *WAC Forty Years On 1977.*
  [RMC 0038].

Gernsheim Collection
(Now at the H.R. Ransom Center of the University of Texas at Austin, USA)

18 prints of "rural and urban landscapes", and one folio with the photogravure *Flatholm 1959*, published by Ffotogallery Cardiff, 1990. [RMC 0008]

- *Workington - Cumbria 1976/79.*
  Acc.No. 79:051:1.
  [RMC 0146].

- *Maryport - Cumbria 1978/79.*
  Acc.No. 79:051:4.
  [RMC 0140].

- *Mid Wales 1977/79.*
  Acc.No. 79:051:6.
  [RMC 0142].

- *Blaenau Ffestiniog - Wales 1974/79.*
  Acc.No. 79:051:9.
  [RMC 0121].

- *Alderney, 1966.*
  Acc.No. 979:051:005.
  [RMC 0042].

- *Wall of Light.*
  Acc.No. 964:3469:0007.
  Photogravure published by Ffotogallery Cardiff in 1990.
  [RMC 0008].

- *Interior Enigma.*
  Acc.No. 964:3469:0008.
  [RMC 0011].

- *Allonby - Cumbria 1977/79.*
  Acc.No. 79:051:3.
  [RMC 0134]

- *Wiltshire 1975/79.*
  Acc.No. 79:051:8.
  [RMC 0128].

- *Snowbound.*
  Acc.No. 964:3469:0006.
  [RMC 0256].

- *Sleeping Rock.*
  Acc.No. 964:3469:0002.
  [RMC 0257]

• *Untitled* [unclear whether called untitled by Moore].
Acc.No. 946:3469:0009.
[RMC 0258].

• *Untitled* [unclear whether called untitled by Moore].
Acc.No. 946:3469:0001.
[RMC 0259].

• *Untitled* [unclear whether called untitled by Moore].
Acc.No. 962:3469:0004.
[RMC 0260].

• *Untitled* [unclear whether called untitled by Moore].
Acc.No. 964:3469:0003.
[RMC 0261].

• *Blaenau Ffestiniog - Wales 1974/79.*
Acc.No. 79:051:7.
[RMC 0125].

• *Untitled* [unclear whether called untitled by Moore].
Acc.No. 964:3469:0005.
[RMC 0085].

Minneapolis Institute of Arts

1 print:

• *Ayr 1979*
Photogravure (printed 1988).
Format (image) 8 1/8 x 12 5/16 in.
Gift of Mary Cooper.
[RMC 0154].

Museum of Contemporary Art Chicago

1 print:

• *Cyprus.*
"Date unknown"
Ref. 1974.18.
Format 9.1/2 x 14in (24.1x35.6cm).
Gift of Arnold Gilbert.
[RMC 0074]

Musée Regional de Rimouski, Québec

1 print:

- *Whitehaven, 1982*
  Acc.No. 1995.117, Numéro précédent AG-069.
  Format: 21.6 x 31.5 cm.
  Acquisition: 675-014 don: Coll. initiale du MrR.
  Signed on back.
  [RMC 0194].

National Museum and Gallery of Wales, Cardiff

- *Skomer.*
  Oil on hardboard 1949.
  Acc. No. NMW A 2398.
  Format 67.7x85.8 cm.
  Gift of Mary Moore-Cooper 1993.
  Now at the Welsh Office.
  [RMC 0001].

National Museum of Modern Art Kyoto (MOMAK)

6 prints:

- *Benbecula 1964.*
  [RMC 0031[.

- *Pembrokeshire 1967.*
  [RMC 0029].

- *Pembrokeshire 1968.*
  [RMC 0048].

- *Nicosia 1969.*
  [RMC 0076].

- *Maine 1970.*
  [RMC 0086].

- *Eire 1971.*
  [RMC 0104].

National Museum of Photography, Film and Television Bradford

17 prints, but see discrepancy below.

- *Silloth 1982.*
  Acc.No 1112/4.
  Format (image): 26.8 x 17.8 cm.
  Format (paper): 33.1 x 25.5 cm.
  Semi-matt FB paper.
  [RMC 0191 - possibly the variants 0193 or 0238].

- *Whitehaven, 1982.*
  Acc.No 1112/3, "no.3"
  Format (image): 35.2 x 24.1 cm.
  Format (paper): 40.05 x 30.2 cm.
  Semi-matt FB paper.
  [RMC 0194].

- *Ecclefechan, 1986.*
  Acc.No 1112/15, "no.15"
  Format (image): 31.6 x 20.6 cm.
  Format (paper): 37.8 x 27.7 cm.
  Semi-matt FB paper.
  [RMC 0210].

- *Ayr, 1979.*
  Acc.No 1112/13, "no.13"
  Format (image): 31.7 x 21 cm.
  Format (paper): 37.2 x 28.1 cm.
  Photographic print - a heliogravure edition exists of the same image.
  Semi-matt FB paper.
  [RMC 0154].

- *Galloway, 1980.*
  Acc.No 1112/2, "no.7"
  Format (image): 34.3 x 23.1 cm.
  Format (paper): 38.7 x 30 cm.
  Semi-gloss FB paper.
  [RMC 0165].

- *Allonby, 1983.*
  Acc.No 1112/10, "no.1"
  Format (image): 29.9 x 19.5 cm.
  Format (paper): 36.5 x 27 cm.
  Semi-matt FB paper.
  [RMC 0244].

• *Dumfriesshire, 1987.*
Acc.No 1112/12, "no.6"
Format (image): 30.9 x 21 cm.
Format (paper): 37.5 x 28.6 cm.
Semi-matt FB paper.
[RMC 0243].

• *Untitled.*
Acc.No. missing, but print is there.
The same image is published under the title *Ayr, 1979* in Stevenson 1995: 39.
Format (image): 31.8 x 20.9 cm.
Format (paper): 38.4 x 28.6 cm.
Semi-gloss FB paper.
[RMC 0156].

• *Raes Knowes, 1980.*
Acc.No 1112/5, "no.4"
Format (image): 35.5 x 24 cm.
Format (paper): 39.8 x 29.7 cm.
Semi-glossy FB paper.
[RMC 0174].

• *Galloway, 1980.*
Acc.No 1112/17, "no.9"
Format (image): 31 x 21 cm.
Format (paper): 36.1 x 28.1 cm.
Semi-matt FB paper. Image paper.
Not included in RMC.
Description: Horizontal Format. Pole and telegraph wires with bunting against the sky, forming a square left of centre.

• *Galloway, 1979.*
Acc.No 1112/1, "no.10"
Format (image): 32.3 x 21.7cm.
Format (paper): 38.6 x 29.5cm.
Semi-matt FB paper.
[RMC 0158].

• *Harrington, 1982.*
Acc.No 1112/7, "no.8"
Format (image): 35.1 x 23.4cm.
Format (paper): 39.8 x 30cm.
Semi-matt FB paper.
[RMC 0187].

• *Dumfrieshire, 1987.*
Acc.No 1112/16 "no. 3"
Not included in RMC.
Description: Horizontal format. Triangular dark tree foreground right, white chervils underneath, wooden cattle gate left, telegraph pole and another triangular tree in background left.
Format (image): 31.2 x 21cm.
Format (paper): 37.3 x 28.2cm.
Semi-glossy FB paper.

• *Galloway, 1982.*
Acc.No 1112/6, "no.5"
Format (image): 32.3 x 21.7cm.
Format (paper): 38.5 x 29.4cm.
Semi-matt FB paper.
NB: The same image is dated to 1981 in Moore 1986: 5
[RMC 0181].

• *Silloth, 1982.*
Acc.No 1112/9, "no.11"
Format (image): 27.1 x 17.6cm.
Format (paper): 33.7 x 25.3cm.
Semi-matt FB paper.
[RMC 0043].

• *Workington, 1982.*
Acc.No 1112/14, "no.2"
Format (image): 31.3 x 21.3cm.
Format (paper): paper 37.9 x 29.3cm.
Semi-gloss FB paper.
[RMC 0247].

• *Dumfrieshire, 1985.*
Acc.No 1112/11, "no.11"
Format (image): 30.2 x 20.5cm.
Format (paper): 35.1 x 27.7cm.
Semi-matt FB paper.
[RMC 0204].

A list held by the museum refers to all the above 17 items, but also includes the following three entries, to which no items seem to correspond:

• *Snow study with fence*, date uncertain.
• *Silloth*, 1980
• *Eclipse*, date uncertain.

Princeton University Art Museum (Minor White Archive)

32 prints:

- *Window - Kinsale 1971.*
  Format 12.6 x 19 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0297].

- *Vintage Car + Children 1968.*
  Format 16.9 x 25.3 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0055].

- *Wales 1970*
  Format 16.3 x 25.2 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0298].

- *Window - Blaenau Ffestiniog 1972*
  Format 16.4 x 25.2 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0299].

- *Kinsale 1971.*
  Format 16.5 x 25.3 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0300].

- *Dublin 1972.*
  Format 16.4 x 25.3 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0301].

- *Blaskett Islands 1971.*
  Format 12.3 x 18.3 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0302].

- *Eire 1971.*
  Format 16.2 x 24.2 cm.
  Signed, titled and dated on mount verso in pencil.
  Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
  [RMC 0303].

• *Cyclist - Porthgain 1967.*
Format 16.5 x 25.3 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0036].

• *Boy Running - Dublin 1972.*
Format 16.5 x 25.4 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0102].

• *Stranded Car - Nicosia 1969.*
Format 16.9 x 25.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0075].

• *Kilkenny 1971.*
Format 16.5 x 25.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0105].

• *Car Park - Watford* [n.d.].
Format 16.8 x 25.3 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0057].

• *Dublin 1972.*
Format 12.8 x 18.9 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0110].

• *Broadhaven 1969.*
Format 12.3 x 18.9 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0044].

• *Bone in Thistles 1970.*
Format 12.3 x 18.7 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0056].

• *Eire 1971.*
Format 16.5 x 25.3 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0106].

• *Watchet 1972.*
Format 20.5 x 30.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0304].

• *Bridge - North Wales 1972.*
Format 16.5 x 25.5 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0119].

• *Monster Tree - Eire 1971.*
Format 20.5 x 30.4 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0306].

• *Car Park - Kerry 1971.*
Format 20.4 x 30.3 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0305].

• *Cyprus 1969.*
Format 23.5 x 35.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0074].

• *B+B - Blaenau Ffestiniog 1972.*
Format 24.1 x 35.3 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0120].

• *Chinese Restaurant - Dun Ladghaire 1972.*
Format 19.2 x 29 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0118].

• *Reading 1973.*
Format 19.2 x 29 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0116].

• *Running Dog - Dingle 1971.*
Format 20.4 x 30.4 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0108].

• *Graffiti - Kerry 1971.*
Format 20.5 x 30.4 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0109].

• *B+B - Dingle 1971.*
Format 20.4 x 30.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0103].

• *Eire 1971.*
Format 23.5 x 35.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0289].

• *Eire 1971.*
Format 23.3 x 35.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0104].

• *Window - Cork 1971.*
Format 23.3 x 35.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 40.2 x 50.5 cm; 15 7/8 x 19 7/8 in.
[RMC 0107].

• *Barn - Berkshire 1972*
Format 12.8 x 18.2 cm.
Signed, titled and dated on mount verso in pencil.
Mounted on card 27.5 x 35.2 cm; 10 7/8 x 14 in.
[RMC 0307].

The Rockford Art Museum, Rockford Il.

3 prints:

- *Farm Door, 1969.*
  Acc. No. 74.1.74.
  Format: 15 x 14 1/2in.
  Gift by Temmie and Arnold Gilbert in 1974.
  [RMC 0277].

- *Pembrokeshire, 1969.*
  Acc. No. 74.1.76. (title seems to have been confused with 74.1.75. in their catalogue)
  Format: 9 1/4 x 14 in.
  Gift by Temmie and Arnold Gilbert in 1974.
  [RMC 0288].

- *Eire, 1971.*
  Acc. No. 74.1.75. (title seems to have been confused with 74.1.76. in their catalogue)
  Format: 9 3/4 x 14 1/2in.
  Gift by Temmie and Arnold Gilbert in 1974.
  [RMC 0289].

San Francisco Museum of Modern Art

2 prints:

- *Kilkenny, 1971.*
  Catalogue no. 84.45.
  [RMC 0105].

- *Alderney, 1966.*
  Catalogue no. 84.44.
  [RMC 0042].

Scottish Arts Council

The six images in the collection of the Scottish Arts Council have since been transferred to Gracefield Art Centre in Dumfries and to Campbeltown Museum.

<u>At Gracefield Art Centre:</u>

- *Dumfriesshire.*
  Format (image): 19.7 x 29.7cm.
  Format (frame): 46.5 x 60.5cm.
  Signed.
  [RMC 0204].

• *Gigha.*
Format (image): 19.7 x 29.7cm.
Format (frame): 46.5 x 60.5cm.
Signed.
[RMC 0206].

• *Kintyre.*
Format (image): 19.7 x 29.7cm.
Format (frame): 46.5 x 60.5cm).
Signed.
[RMC 0208].

• *Mallaig.*
Format (image): 19.7 x 29.7cm.
Format (frame): 46.5 x 60.5cm.
Signed.
[not located].

• *Ecclefechan.*
Format (image): 19.7 x 29.7cm.
Format (frame): 46.5 x 60.5cm.
Signed.
[RMC 0211].

At Campbeltown Museum:

• *Campbeltown 1985*
Size unframed 19.7 x 29.7cm Size framed 46.5 x 60.5cm.
Signed in pencil on the back.
Acquired by the SAC in July 1987 in connection with the exhibition "Unpainted Landscape".
[RMC 0202].

Scottish National Gallery of Modern Art

2 prints:

• *Fletchertown, 1978.*
Acc.No. GMA 2982.
Purchased from Raymond Moore in 1985.
Format (image): 22.70 x 22.60 cm.
Format (paper): 33.30 x 28.30 cm.
[RMC 0295].

• *Gigha, 1985.*
Acc.No. GMA 2983.
Purchased from Raymond Moore in 1985.
Format (image): 22.80 x 34.10cm
Format (paper): 29.70 x 39.30 cm
[RMC 0207].

Scottish National Portrait Gallery - Photography Archive

The catalogue only lists 13 images, but in fact there are the following 24:

- *Eire, 1971.*
  Catalogue Number: PGP-138-1.
  Format (image): 302 x 210 mm.
  Format (paper): 370 x 298 mm.
  Format (mount): 556 x 406 mm.
  Gift of Mary Cooper Moore 1993.
  [RMC 0103].

- *Harrington, 1980.*
  Catalogue Number: PGP-138-2.
  Format (image): 265 x 177.5 mm.
  Format (paper): 280 x 200 mm.
  Format (mount): 508 x 406.5 mm.
  Purchased from the estate of Raymond Moore in 1994.
  [RMC 0169].

- *Galloway, 1983.*
  Catalogue Number: PGP-138-3.
  Format (image): 352 x 234 mm.
  Format (paper): 404 x 303 mm.
  Format (mount): 556 x 406 mm.
  Purchased from the estate of Raymond Moore 1994.
  NB: The same image is dated to 1981 in Moore 1986: 5, and to 1982 in the catalogue of the National Museum of Photography Bradford.
  [RMC 0181].

- *Silloth, 1983.*
  Catalogue Number: PGP-138-4.
  Format (image): 314 x 212 mm.
  Format (paper): 336 x 279 mm.
  Format (mount): 556 x 406 mm.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0199].

- *Galloway, 1979.*
  Catalogue Number: PGP-138-5.
  Format (image): 265 x 176.5 mm.
  Format (paper): 296 x 214.5 mm.
  Format (mount): 508 x 406.5 mm.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0158].

• *Maryport, 1977.*
Catalogue Number: PGP-138-6.
Format (image): 264 x 176.5 mm.
Format (paper): 319 x 255.5 mm.
Format (mount): 508 x 406.5 mm.
Purchased from the estate of Raymond Moore 1994.
[RMC 0141].

• *Galloway, 1980.*
Catalogue Number: PGP-138-7.
Format (image): 344 x 230 mm.
Format (paper): 404 x 303 mm.
Format (mount): 556 x 406 mm.
Gift of Mary Cooper Moore 1994.
[RMC 0165].

• *Raes Knowes, 1980.*
Catalogue Number: PGP-138-8.
Format (image): 355 x 240 mm.
Format (paper): 404 x 303 mm.
Format (mount): 556 x 406 mm.
Purchased from the estate of Raymond Moore 1994.
Print is damaged (yellow stain).
[RMC 0174].

• *Allonby, 1982.*
Catalogue Number: PGP-138-9.
Format (image): 349.5 x 236 mm.
Format (paper): 402 x 303 mm.
Format (mount): 556 x 406 mm.
Purchased from the estate of Raymond Moore 1994.
[RMC 0186].

• *Fletchertown, 1977.*
Catalogue Number: PGP-138-10.
Format (image): 266 x 177 mm.
Format (paper): 289 x 238 mm.
Unmounted print.
Purchased from the estate of Raymond Moore 1994.
[RMC 0138].

• *Ayr, 1979.*
Catalogue Number: PGP-138-11.
Format (image): 320.5 x 214 mm.
Format (paper): 404 x 303 mm.
Format (mount): 556 x 406 mm.
Purchased from the estate of Raymond Moore 1994.
[RMC 0156].

- *Maryport, 1982.*
  Catalogue Number: PGP-138-12.
  Format (image): 351 x 235.5 mm.
  Format (paper): 403 x 302.5 mm.
  Unmounted print.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0218].

- *Harrington, 1982.*
  Catalogue Number: PGP-138-13.
  Format (image): 349 x 237 mm.
  Format (paper): 402.5 x 303 mm.
  Unmounted print.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0187].

- *Silloth, 1979.*
  Catalogue Number: PGP-138-14.
  Format (image): 303.5 x 204 mm.
  Format (paper): 352.5 x 255 mm.
  Unmounted print.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0162].

- *Ecclefechan, 1986.*
  Catalogue Number: PGP-138-15.
  Format (image): 352 x 228 mm.
  Format (paper): 403 x 302.5 mm.
  Format (mount): 556 x 406 mm.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0210].

- *Silloth, 1982.*
  Catalogue Number: PGP-138-16.
  Format (image): 286 x 196 mm.
  Format (paper): 342 x 276.5 mm.
  Format (mount): 556 x 406 mm.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0043].

- *Galloway, 1980.*
  Catalogue Number: PGP-138-17.
  Format (image): 317.5 x 210 mm.
  Format (paper): 372.5 x 300 mm.
  Format (mount): 556 x 406 mm.
  Purchased from the estate of Raymond Moore 1994.
  [RMC 0166].

• *Forest Town, 1978.*
Catalogue Number: PGP-138-18.
Format (image): 333 x 223 mm.
Format (paper): 402 x 303 mm.
Format (mount): 556 x 406 mm.
Gift of Mary Cooper Moore 1994.
[RMC 0149].

• *Ecclefechan, 1986.*
Catalogue Number: PGP-138-19.
Format (image): 305 x 210 mm.
Format (paper): 380 x 289 mm.
Format (mount): 556 x 406 mm.
Gift of Mary Cooper Moore 1994.
[RMC 0211].

• *Allonby, 1984.*
Catalogue Number: PGP-138-20.
Format (image): 302 x 203 mm.
Format (paper): 361 x 270 mm.
Format (mount): 556 x 406 mm.
Acquisition history unknown.
[RMC 0201].

• *Mallaig, 1985.*
Catalogue Number: PGP-138-21.
Format (image): 263 x 174.5 mm.
Format (paper): 313 x 240 mm.
Format (mount): 508 x 406.5 mm.
Gift of Mary Cooper Moore 1994.
[RMC 0209].

• *Mallaig, 1983.*
Catalogue Number: PGP-138-22.
Format (image): 315 x 210 mm.
Format (paper): 382.5 x 279 mm.
Format (mount): 508 x 406.5 mm.
Acquisition history unknown.
[RMC 0198].

• *Threave, 1979.*
Catalogue Number: PGP-138-23.
Format (image): 301.5 x 207 mm.
Format (paper): 360 x 280.5 mm.
Format (mount): 508 x 406.5 mm.
Gift of Mary Cooper Moore 1994.
[RMC 0163].

• *Flimby, 1983.*
Catalogue Number: PGP-138-24.
Format (image): 352.5 x 232 mm.
Format (paper): 401.5 x 303 mm.
Format (mount): 556 x 406 mm.
Gift of Mary Cooper Moore 1994.
[RMC 0197].

Sheldon Memorial Art Gallery Collection, Lincoln, Nebraska

2 prints:

• *Welsh Landscape, 1969.*
Acc.No H-2162.
"Untitled landscape with Stormy Sky."
Format 7 9/16 x 11 3/8 in.
[RMC 0066].

• *Sand, 1968.*
Acc.No H-2163.
"Untitled landscape."
Format 8 3/4 x 8 3/4 in.
[RMC 0029].

Stanford University Museum of Art, Stanford CA

6 prints:

• [Untitled, undated].
Acc.No: 1983.303.1.
Format 208 x 205mm.
Gift by Russ Anderson in 1983.
[RMC 0008].

• [Untitled ('in'), undated].
Acc.No: 1983.303.2.
Format 162 x 246mm
Gift by Russ Anderson in 1983.
[RMC 0057].

• *Window and Door, 1976.*
Acc.No: 1983.303.3.
Format 161 x 241mm.
Gift by Russ Anderson in 1983.
[RMC 0133].

• *Somerset, 1973.*
Acc.No: 1983.303.4
No size indication given.
Gift by Russ Anderson in 1983.
[RMC 0126].

• [Untitled , undated].
The title given in the catalogue - 'Peruvian Viagge' (sic) - seems dubious.
The same image is published in Moore 1981a: 28, where it is titled *Cyprus 1969.*
Acc.No: 1983.303.5.
Numbered on verso: 97-#870.
Format 162 x 245mm.
Gift by Russ Anderson in 1983.
[RMC 0074].

• [Untitled (Roadway Mirror) undated].
Acc.No: 1983.303.6.
Format 163 x 244mm
Gift by Russ Anderson in 1983.
[RMC 0122].

Tullie House Museum and Art Gallery Carlisle

5 prints:

The work was commissioned for the exhibition "Presences of Nature" and subsequently bought for £1000 (with a 50% purchase grant from the Victoria & Albert Museum).
The catalogue to the exhibition also includes two images taken in Maryport and Silloth which are not included in the collection. The collection contains two separate copies of the image *Allonby 1977.* Nine further images were borrowed for the exhibition.

• *Allonby 1977.*
Record No. CALMG: 1985.174.1.
Format (image): 24.7x32.8cm.
Format (mount): 50.4x53.2cm.
[RMC 0135].

• *Allonby, Christmas Day, 1981.*
Record No. CALMG: 1985.174.2.
Format (image): 30.2x40.2cm.
Format (mount): 53x65.8cm.
[RMC 0219].

• *Allonby, 1981.*
Record No. CALMG: 1985.174.3.
Format (image): 30.4x40.2cm.
Format (mount): 53x70.4cm.
(Published in Moore 1983: 31, and there dated 1982.)
[RMC 0186].

• *Allonby 1981.*
Record No. CALMG: 1985.174.4.
Format (image): 30.4x40.1cm.
Format (mount): 53x66cm.
[RMC 0180].

• *Allonby, 1981.*
Record No. CALMG: 1985.174.5
Format (image): 27x35.2cm.
Format (mount): 40.5x53cm.
[RMC 0179].

University College, Aberystwyth, Wales

1 print:

• *Sand form, Albion*
Acquired in 1968.
[RMC 0047].

University of New Mexico, Albuquerque

Although mentioned as a collection holding Moore's work (in Moore 1981a: 96), no items were found.

Victoria and Albert Museum, London

37 prints: Measurements and most titles identified by me.

• *Flimby, 1977.*
Acc.No: Ph.495-1979.
Box X976 C Moore, R.
Format (image): 24.5x24.7 cm.
[RMC 0139].

• [untitled].
Acc.No: Circ 573-1974.
Box X976 C Moore, R.
Format (image): 28.6x28.8 cm.
[RMC 0029].

• *Pembrokeshire, 1965.*
Acc.No: Circ 572-1974
Box X976 C Moore, R.
Format (image): 28.5x28.7 cm.
[RMC 0039].

• *Eire, 1971.*
Acc.No: Circ 476-1976.
Box X976 C Moore, R.
Format (image): 23x15.8cm.
[RMC 0103].

• *Ayr, 1979.*
Acc.No: Ph.7211-1987.
Box X976 C Moore, R.
Photogravure, No. 21 of an edition of 100.
Format (image): 31.4x20.7cm.
Format (paper): 51.9x46 cm.
[RMC 0154].

• *Watford, 1966.*
Acc.No: Circ 483-1976.
Box X976 A Moore, R.
Format (image): 26.6x17.6 cm.
[RMC 0057].

• *Alderney, 1966.*
Acc.No: Circ 477-1976.
Box X976 A Moore, R.
Format (image): 25.5x16.8 cm.
[RMC 0042].

• *Pembrokeshire, 1966.*
Acc.No: 475-1976.
Box X976 A Moore, R.
Format (image): 25.5x17.2 cm.
[RMC 0044].

• *Workington, 1976.*
Acc.No: Circ 478-1976.
Box X976 A Moore, R.
Format (image): 22.5x15 cm.
[RMC 0132].

• *Reading, 1973.*
Acc.No: Circ 474-1976.
Box X976 A Moore, R.
Format (image): 24.2x16.2 cm.
[RMC 0116].

• *Blaenau Ffestiniog, 1973.*
Acc.No: Circ 470-1976.
Box X976 A Moore, R.
Format (image): 24.6x16.3 cm.
[RMC 0115].

• *Whitehaven, 1976.*
Acc.No: Circ 479-1976.
Box X976 A Moore, R.
Format (image): 23.1x15.4 cm.
[RMC 0131 - uncertain, title may be wrong].

• *Eire, 1971.*
Acc.No: Circ 482-1976.
Box X976 A Moore, R.
Format (image): 25.5x16.8 cm.
[RMC 0108].

• *Benbecula, 1965.*
Acc.No: Circ 484-1976.
Box X976 A Moore, R.
Format (image): 26.7x17.5 cm.
[RMC 0058].

• *Rosebush, Presceli* [undated].
Acc.No: Circ 574-1974
Box X976 A Moore, R.
Format (image): 28.7x19.1 cm.
[RMC 0066].

• *Whitehaven, 1976.*
Acc.No: Circ 471-1976.
Box X976 A Moore, R.
Format (image): 30.9x20.3 cm.
[RMC 0130].

• *Hampshire, 1974.*
Acc.No: Circ 481-1976.
Box X976 A Moore, R.
Format (image): 25x17.4 cm.
[RMC 0123].

• *Whitehaven, 1976.*
Acc.No: Circ 472-1976.
Box X976 A Moore, R.
Format (image): 30.8x20.5 cm.
Title may be wrong; in Moore 83: 13, the same image is called *Workington 1977.*
[RMC 0145].

• *Whitehaven, 1976.*
Acc.no: Circ 480-1976.
Box X976 A Moore, R.
Format (image): 30.7x20.5 cm.
[RMC 0129].

• *Pembrokeshire, 1965.*
Acc.No: Circ 473-1976.
Box RS 4 'Reminiscence Topic Box: The Seaside (4)'.
Format (image): 23.9x23 cm.
The same image is titled *Pembrokeshire 1964* in Moore 1981: 19
[RMC 0033].

• *"Photograph"* [untitled, undated early work].
Acc.No: E.628-1996.
Box RS 4 'Reminiscence Topic Box: The Seaside (4)'.
Format (image): 22.8x25 cm.
[RMC 0215].

• *Tideway Rock, Pembrokeshire, 1969.*
Acc.No: Circ 461-1976.
Box RS 4 'Reminiscence Topic Box: The Seaside (4)'.
Colour print (cibachrome).
Format (image): 14.5x21.4 cm,
[RMC 0077].

• *Silloth, 1981.*
Acc.No: Ph 170-1985.
Box RS 2 'Reminiscence Topic Box: The Seaside (2)'.
Format (image): 33.5x22.4 cm.
[RMC 0184].

• *Gravel, 1975.*
Acc.No: E1156-1998.
Box X976 B.
Format (image): 24.7x16.3 cm.
[RMC 0127].

• *Pembrokeshire, 1967.*
Acc.No: Ph 412-1981.
Box X976 B.
Format (image): 26.7x17.7 cm.
[RMC 0045].

• *Allonby, 1982.*
Acc.No: Ph 62-1984.
Box X976 B.
Format (image): 35x23.8 cm.
[RMC 0186].

• *Allonby, 1977.*
Acc.No: Ph 413-1981.
Box X976 B.
Format (image): 26.7x17.7 cm.
[RMC 0135].

• [Untitled, undated].
Acc.No: Ph 412-1975.
Box X976 B.
Colour print (cibachrome).
Format (image): 21.7x14.7 cm.
[RMC 0079].

• *Galloway, 1980.*
Acc.No: Ph 61-1984.
Box X976 B.
Format (image): 35x23.6 cm.
[RMC 0166].

• [Untitled, undated].
Acc.No: Circ 459-1975.
Box X976 B.
Colour print (cibachrome).
Format (image): 26.8x17.9 cm.
[RMC 0080].

• *Maryport, 1977.*
Acc.No: Ph 511-1979.
Box X976 B.
Format (image): 31.6x21.6 cm.
[RMC 0141].

• *Flatholm, 1959.*
Acc.No: Ph 410-1981.
Box X976 B.
Format (image): 23x22.9 cm.
[RMC 0008].

• *Cyprus, 1969.*
Acc.No: Ph 411-1981.
Box X976 B.
Format (image): 26.7x17.9 cm.
[RMC 0074].

• [Untitled, undated].
Acc.No: Circ 458-1975.
Box X976 B.
Colour print (cibachrome).
Format (image): 26.8x17.8 cm.
[RMC 0083].

• [Untitled, undated[.
Acc.No: Circ 460-1975.
Box X976 B.
Colour print (cibachrome).
Format (image): 21.6x14.5 cm.
[RMC 0082].

• [Untitled, undated].
Acc.No: Circ 462-1975.
Box X976 B.
colour print (cibachrome).
Format (image): 26.5x17.8 cm.
[RMC 0081].

• *Raes Knowes, 1980.*
Acc.No: Ph 414-1981.
Format unknown.
[RMC 0174].

• [Title unknown, no later than 1968].
Acc.No. unknown, but image has been found.
Format sheet: 40.3 x 50.7cm.
Format image: 33 x 49cm.
This image was used on the cover of Moore's 1968 Welsh Arts Council catalogue.
[RMC 0262].

Welsh Arts Council

55 prints (of which 1 missing):

In 2000, 53 of the 55 prints originally contained in the WAC (now Arts Council of Wales) collection were transferred to the National Library of Wales in Aberystwyth. The remaining two prints are held at the County of Gwynedd Archives & Museum Services. The WAC acquired the prints for its touring exhibition 'Photographs by Raymond Moore', which began in 1968 and featured a total of 64 prints.

For legal reasons, the NLW has refused reproduction of Raymond Moore images in its collection. Their photographs are therefore not included in the Raymond Moore catalogue, unless available from other collections or included in publications. A brief description of the images concerned is given below.

The NLW also holds several boxes of unsorted Ray Howard-Jones ephemera containing correspondence between the two artists, early work prints by Raymond Moore (some of them signed), as well as photographs documenting their time on Skomer.

<u>County of Gwynedd Museum and Art Gallery (transferred from the ACW in 2002):</u>

• *Two Houses - North Wales.*
Ref.no. 414.
[RMC 0050].

• *Strange Fencing - Llan Ffestiniog.*
Ref.no. 444
[RMC 0098].

National Library of Wales, Aberystwyth:

- [Title Panel]
  Acc.No 0200209581.
  Format (image): 1175 x 556 mm
  Format (frame): 1185 x 565 mm
  Vertical format; cropped version of the cover of the WAC 1968 catalogue, showing the bedstead only.
  [cropped version of RMC 0262].

- *Landscape, Porthgain.*
  Acc.No 0200209583.
  Format (image): 485 x 485 mm.
  Format (frame): 1230 x 616 mm.
  Description: Slate heap in foreground, reflecting light. Dark sloping field in the middle ground. Two houses (one of them roofless) on the right half of the horizon.
  [Possibly RMC 0097].

- *Temple Rock.*
  Acc.No 0200209586.
  Format (image): 500 x 485 mm.
  Format (frame): 1230 x 616 mm.
  [RMC 0071].

- *Door – Flatholm.*
  Acc.No 0200209587.
  Format (image): 525 x 490 mm.
  Format (frame): 1225 x 614 mm.
  [RMC 0085].

- *Wall of Light.*
  Acc.No 0200209588.
  Format (image): 525 x 485 mm.
  Format (frame): 1225 x 614 mm.
  [RMC 0008].

- *Puncheston.*
  Acc.No 0200209589.
  Format (image): 395 x 575 mm.
  Format (frame): 995 x 767 mm.
  Description: Village street with houses on the right. A sign on the right reading "The Manse" Phonebox in background, telegraph wires.
  [Possibly RMC 0096].

- *Graveyard – Preseli.*
  Acc.No 0200209590.
  Format (image): 400 x 580 mm.
  Format (frame): 995 x 767 mm.
  [RMC 0063].

• *Reflective Pool.*
Acc.No 0200209591.
Format (image): 390 x 585 mm.
Format (frame): 994 x 765 mm.
]RMC 0038].

• *Twin Pools.*
Acc.No 0200209592.
Format (image): 395 x 580 mm.
Format (frame): 994 x 765 mm.
Not included in RMC.
Description: Horizontal format. Two pools of water on rock: a small dark round one top right and a bigger one, oddly shaped and mostly bright, bottom left. 'Horizon' with darker rock behind.

• *Rosebush.*
Acc.No 0200209593.
Format (image): 382 x 580 mm.
Format (frame): 997 x 767 mm.
[RMC 0066].

• *Cottage Window.*
Acc.No 0200209594.
Format (image): 390 x 575 mm.
Format (frame): 997 x 767 mm.
[RMC 0028].

• *Frost – Suffolk.*
Acc.No 0200209595.
Format (image): 400 x 580 mm.
Format (frame): 920 x 767 mm.
[RMC 0061].

• *Thistles.*
Acc.No 0200209596.
Format (image): 400 x 580 mm
Format (frame): 920 x 767 mm
Not included in RMC.
Description: Horizontal format. A stalk of thistles against setting sun
(very similar to 0200209620).

• *Rock Head.*
Acc.No 0200209598.
Format (image): 405 x 430 mm.
Format (frame): 1070 x 614 mm.
Description: Square format. Sand, with large dark rock upper half of image, water streaming around it, forming a pattern and reflecting light.

• *Wreck - Rhossili.*
Acc.No 0200209599.
Format (image): 500 x 485 mm.
Format (frame): 1070 x 614 mm.
Not included in RMC.
Description: Square format. Partly dismantled hull and cabin of a metal fishing boat (right hand side), beach and island in background (left hand side).

• *Interior Enigma – Flatholm.*
Acc.No 0200209601.
Format (image): 385 x 390 mm.
Format (frame): 615 x 995 mm.
NB: This image is dated 1959 in Moore 1976: 19.
[RMC 0011].

• *Door.*
Acc.No 0200209602.
Format (image): 390 x 370 mm.
Format (frame): 615 x 995 mm.
Not included in RMC.
Description: Square format. Head-on close-up of wooden 'cassetted' door.

• *Skomer Window.*
Acc.No 0200209604.
Format (image): 600 x 625 mm.
Format (frame): 766 x 767 mm.
Not included in RMC.
Description: Square format. Slate finish wall with a 'landscape format' window in the upper half of the image. The window is partitioned vertically into two squares; the right half has a 'cross' window frame, the lower two panes of which are white. The left half has no partition and is boarded up from behind with synthetic stone ('eternite').

• *Sun in Pebbles.*
Acc.No 0200209607.
Format (image): 608 x 910 mm.
Format (frame): 615 x 920 mm.
[RMC 0070].

• *Benbecula.*
Acc.No 0200209608.
Format (image): 605 x 909 mm.
Format (frame): 615 x 920 mm.
[RMC 0058].

• *Seen at Felixstowe Ferry.*
Acc.No 0200209609.
Format (image): 607 x 907 mm.
Format (frame): 615 x 920 mm.
[RMC 0067].

• *Forms in Rock.*
Acc.No 0200209610.
Format (image): 609 x 911 mm.
Format (frame): 615 x 920 mm.
Not included in RMC.
Description: Horizontal format. Two white amoeba-like shapes on very dark rock surface. The one on the left is round and bigger than the second.

• *Cyclist – Porthgain.*
Acc.No 0200209611.
Format (image): 322 x 490 mm.
[RMC 0036].
This photograph is missing – according to William Troughton at the NLW it never arrived from the Arts Council of Wales (but is still in the catalogue).

• *Rock and Pool.*
Acc.No 0200209612.
Format (image): 362 x 332 mm.
[RMC 0046].

• *Cloud Pool – Pembrokeshire.*
Acc.No 0200209613.
Format (image): 380 x 370 mm.
Format (frame): 920 x 615 mm.
NB: Dated to 1964 in Moore 1976: 15
[RMC 0033].

• *Road - Preseli.*
Acc.No 0200209614.
Format (image): 330 x 495 mm.
Format (frame): 920 x 615 mm.
Description: Country-road with oddly shaped puddle reflecting light on the left, Dark rock with lichen lower edge of frame right. The image is a variant to RMC 0112, which shows the same puddle, but closer.
[Possibly RMC 0095].

• *Suffolk Mill.*
Acc.No 0200209615
Format (image): 325 x 492 mm.
Format (frame): 920 x 615 mm.
[RMC 0069].

• *Street - Alderney.*
Acc.No 0200209616
Format (image): 606 x 910 mm.
Format (frame): 610 x 920 mm. visible image, framed.
[RMC 0042].

- *Alderney Interior.*
  Acc.No 0200209617.
  Format (image): 607 x 912 mm
  Format (frame): 615 x 920 mm
  [RMC 0053].

- *Cottage Wall - Martins Haven.*
  Acc.No 0200209618.
  Format (image): 320 x 490 mm.
  Format (frame): 926 x 620 mm.
  [RMC 0034].

- *Winter Plants - London.*
  Acc.No 0200209619.
  Format (image): 315 x 480 mm.
  Format (frame): 926 x 260 mm.
  Not included in RMC.
  Description: Horizontal format. Two plant stalks (left with withered flower, right with leaves rimmed by backlight.) Background out of focus.

- *Thistles.*
  Acc.No 0200209620.
  Format (image): 607 x 908 mm.
  Format (frame): 615 x 920 mm.
  Not included in RMC.
  Description: Horizontal format. Close-up of a stalk of thistles against a setting sun.

- *Spanish Window.*
  Acc.No 0200209621.
  Format (image): 913 x 608 mm.
  Format (frame): 920 x 615 mm.
  [RMC 0068].

- *Forgotten Coat – Preseli.*
  Acc.No 0200209622.
  Format (image): 260 x 390 mm.
  Format (frame): 918 x 539 mm.
  Not included in RMC.
  Description: Horizontal format. Coat hanging from a massive tree (centre). Forest background, black box to the left of the tree.

- *Abandoned Sack.*
  Acc.No 0200209623.
  Format (image): 375 x 245 mm.
  Format (frame): 918 x 539 mm.
  Not included in RMC.
  Description: Vertical format. Close-up of cloth sack (in upper left hand corner) and ground. Some grass is growing on both.

• *Pond's Edge, Winter.*
Acc.No 0200209624.
Format (image): 245 x 365 mm.
Format (frame): 437 x 560 mm.
Catalogue says "c.1968".
Not included in RMC.
Description: Horizontal format. Close-up of pond's edge seen from above. Upper half of image: dark water, below: a strip of ice, below that: plants.

• *Frosted Glass.*
Acc.No 0200209625.
Format (image): 250 x 375 mm.
Format (frame): 432 x 559 mm.
Frame says "1968".
Not included in RMC.
Description: Horizontal format. Close-up of splinters of broken glass with frost on them.

• *Road.*
Acc.No 0200209626.
Format (image): 260 x 380 mm.
Format (frame): 411 x 534 mm.
Catalogue says "c.1968".
Not included in RMC.
Description: Country-road with (left) a house with massive aerials; and (right) two triangular signs seen from the back, one on top of the other.

• *Rock - Alderney.*
Acc.No 0200209627.
Format (image): 385 x 380 mm.
Format (frame): 542 x 529 mm.
Catalogue says "c.1968".
NB: Dated to 1963 in Moore 1976: 17.
[RMC 0030].

• *Eastern Town.*
Acc.No 0200209628.
Format (image): 250 x 375 mm.
Format (frame): 410 x 533 mm.
Not included in RMC.
Description: Horizontal format. Bird's eye, wide angle view of a Middle Eastern town: cupola to the left, densely packed square dwellings all over, some smoke in upper left hand corner. Lone figure looking down from the roof of one of the houses. No horizon.

• *Wall.*
Acc.No 0200209629.
Format (image): 377 x 361 mm.
Format (frame): 920 x 538 mm.
Not included in RMC.
Description: Square format. Close-up of peeling wall with lichen.

• *Pigeons.*
Acc.No 0200209630.
Format (image): 415 x 365 mm.
Format (frame): 920 x 540 mm.
Not included in RMC.
Description: Horizontal format. Pigeons in roost: they are backlit against a window, the lower half of the image is dominated by a pattern of holes in the wall below. Right hand window pane cracked in a circular pattern.

• Marrakesh.
Acc.No 0200209631.
Format (image): 235 x 362 mm.
Format (frame): 410 x 533 mm.
Catalogue says "c.1968".
Not included in RMC.
Description: Horizontal format. A horse-drawn carriage seen from a high angle. There are two horses: a white one (closer to the camera) and a black one with a rider. Other people are dotted around the edge of frame, among others a nun with a white headscarf.

• *Fresh Fish.*
Acc.No 0200209632.
Format (image): 237 x 360 mm.
Format (frame): 411 x 534 mm.
Not included in RMC.
Description: Horizontal format. Advertising for local seafood: left of centre white chalk on black, reading " Fresh Fish", right of centre a peeling placard reading "Bognor Lobster fresh daily". Below the latter a still life consisting of a black brick and a white Polystyrene buoy on a stick.

• *Over the Sand.*
Acc.No 0200209633.
Format (image): 260 x 385 mm.
Format (frame): 411 x 535 mm.
Catalogue says "c.1968".
Not included in RMC.
Description: Horizontal format. Geometric composition of a beach in close-up (scale is unclear). Dark triangle left of centre: shingle, sand and streaming patterns.

• *Marloes Sands.*
Acc.No 0200209634
Format (image): 187 x 278 mm.
Frame says "ca.1968".
Not included in RMC.
Description: Vertical format. Sandy beach with some rocks, mostly near the right edge of frame, around which the water running off has formed near-circular ponds. Sea-horizon and setting sun in upper right hand corner, with a lone figure far away, just right off centre.

• *Stranded Weed.*
Acc.No 0200209635.
Format (image): 258 x 383 mm.
Format (frame): 410 x 535 mm.
[RMC 0048].

• *Sand Form.*
Acc.No 0200209636.
Format (image): 260 x 392 mm.
Format (frame): 411 x 534 mm.
This may be the print in the collection of the University of Aberystwyth.
[RMC 0047].

• *Deserted Hangar.*
Acc.No 0200209637.
Format (image): 392 x 380 mm.
Format (frame): 559 x 559 mm.
Back says "ca. 1963".
NB: The same image is called *Benbecula 1964* in the collection of the Museum of Modern Art Kyoto.
This print was exhibited at the Ffotogallery in 1990.
[RMC 0031].

• *Rock Pool - Musselwick.*
Acc.No 0200209638.
Format (image): 375 x 375 mm.
Format (frame): 919 x 462 mm.
Not included in RMC.
Description: Square format. Top: rock, middle: shallow water with sand lying in furrows, bottom: darker rock.

• *Versailles.*
Acc.No 0200209639.
Format (image): 258 x 387 mm.
Format (frame): 410 x 534 mm.
[RMC 0073].

• *Poodles.*
Acc.No 0200209640.
Format (image): 255 x 390 mm.
Format (frame): 411 x 533 mm.
Catalogue says "c.1968".
Not included in RMC.
Description: Horizontal format. Beach scene with low sun, two people and two poodles. There are two annular shapes: one of them a pond surrounded by stones put there by beachcombers.

• *Encroaching Tide*.
Acc.No 0200209641.
Format (image): 255 x 392 mm.
Format (frame): 410 x 535 mm.
[RMC 0045].

Private Collections:

Note: The identity of individual collectors has been protected. To persons with institutional backing, a key may be made available. Please contact the University of Wales Newport or the author at: simonstahli@yahoo.co.uk

Collector A:

1 print:

- *Cloudpool, Pembrokeshire*
  [RMC 0033].

Collector B:

5 prints:

- *Alderney, 1966.*
[RMC 0042].

- *Eire 1971.*
[RMC 0103].

- *Reading, 1973.*
[RMC 0116].

- *Allonby 1977.*
[RMC 0135].

- *Ayr, 1979.*
[RMC 0154].

Collector C:

4 prints:

- *Cyclist, Porthgain, 1964-65.*
  [RMC 0036].

- *Cover Car, Malta, 1969.*
  [RMC 0075].

- *Slate Fence, Wales, 1975*
  Format 6 1/2 x 9 3/4in.
  Signed, titled and dated on mount verso.
  [RMC 0294].

- *Road Junction, Pembrokeshire, 1970.*
  [RMC 0087].

Collector D:

An unspecified number of prints, including:

- *Silloth, 1983.*
  [RMC 0199].

- *Flimby, 1983.*
  [RMC 0197].

- [n.d.: n.t.].
  [RMC 0244[.

- *Millom, 1982.*
  [RMC 0190].

]remainder unidentified]

Collector E:

1 photogravure:

- *Ayr, 1979.*
  photogravure.
  [RMC 0154].

Collector F:

3 prints, including late images. [unidentified]

Collector G:

2 prints:

- *Silloth, 1979.*
  [RMC 0162].

- *Allonby, 1983.*
  [RMC 0195].

Collector H:

1 print:

- *Cyprus, 1969.*
  RMC 0074

Collector I:

2 prints:

- [*Reflective Pool*].
  RMC 0038

- [*Raes Knowes 1980*].
  RMC 0174

Collector J:

|unknown number of prints, efforts to establish contact failed|

Collector K:

3 prints:

- *Blaenau Ffestiniog 1973*
  [RMC 0115].

- *Hampshire 1974*
  [RMC 0123].

- *Somerset 1973*
  [RMC 0126].

Collector L:

2 prints:

- *Allonby 1977.*
  [RMC 0135].
  Ilford Bromide, selenium toned.

- *Workington 1976.*
  [RMC 0131].
  Ilford Bromide, selenium toned.

Collector M:

2 prints:

- *Flatholm, 1959 ('Wall of Light')*
  Format 10 x 10in.
  [RMC 0008].

- *Ayr, 1979.*
  photogravure.
  [RMC 0154].

Collector N:

- [untitled] (but in fact *Rosebush, Presceli*)
  Format 18x12 in.
  Dry mounted on board, behind glass (mounted by collector)
  [RMC 0066].

- [untitled]
  Format 15x10 in.
  Dry mounted on board, behind glass (mounted by collector)
  [RMC 0050].

- [untitled] (but in fact *Puncheston*)
  Dry mounted on board, behind glass (mounted by collector)
  Format 11x7.5 in.
  [RMC 0096].

Collector O:

- *Hanging Gull, 1953.*
  Chalk and Wash.
  Format (work): 35.5 x 51 cm (vertical format).
  Format (frame): 59 x 78.5 cm.
  [RMC 0002].

- *Island Farm, 1954.*
  Pastel.
  Format (work): 78 x 55.5 cm (landscape format).
  Format (frame): 88.5 x 66.5 cm.
  [RMC 0003].

- [Farm on Skomer]
  Photograph.
  [RMC 0290].

Collector P:

[unknown number of prints]

Collector Q:

Several work prints of early images. Incidental material, including photographs documenting the life of the 'two Rays' in the early 50s.

Collector R:

- [An early self-portrait by Moore].
  Painting or pastel.
  Not included in RMC.

- some early photographic work [unconfirmed].

Collector S:

2 prints:

- [untitled] (but in fact *Pembrokeshire 1963 or 67*)
  [RMC 0029]

- [untitled] (but in fact *Harrington 1982*)
  [RMC 0187]

Collector T:

2 prints:

- Forest Town, 1978.
  [RMC 0149].

- [unidentified].

Collector U:

12 prints:

- *Reading 1973*
  Bought from Christie's, May 1992.
  Format 7.5 x 11.5 in.
  Silver print. Mounted on card, titled, dated and signed on verso.
  [unidentified, very likely RMC 0116].

• *Alderney, 1965-66*
Bought from Sotheby's, May 7, 1993.
Format 302 x 402 mm.
Silver print.
[RMC 0042].

• *Silloth, 1982.*
Bought from Sotheby's, May 7, 1993.
Format 302 x 402 mm.
Silver print.
[RMC 0043].

• *Harrington 1982.*
Bought from Sotheby's, May 7, 1993.
Format 302 x 403 mm.
Silver print.
[RMC 0187]

• *Allonby 1977.*
Bought from Sotheby's, May 7, 1993.
Format 302 x 382 mm.
Silver print.
[RMC 0135].

• *Raes Knowes 1980.*
Bought from Sotheby's, May 7, 1993.
Format 303 x 402 mm.
Silver print.
[RMC 0174].

• *Maryport 1977.*
Bought from Sotheby's, May 7, 1993.
Format 238 x 302 mm.
Silver print.
[RMC 0141].

• *Ayr 1979.*
Bought from Sotheby's, May 7, 1993.
Format 302 x 405 mm.
Silver print.
[RMC 0156].

• *Galloway, 1979.*
Bought from Sotheby's, May 7, 1993.
Format 242 x 298mm.
Silver print, titled and signed in pencil on reverse.
[RMC 0158].

• *Porthgain, 1964-65.*
Bought from Sotheby's, May 7, 1993.
Format 165 x 252 mm.
Silver print, mounted on card, titled and signed in pencil on reverse.
[RMC 0036].

• *Workington, 1977.*
Bought from Sotheby's, May 7, 1993.
Format 302 x 386 mm.
Silver print.
[RMC 0145].

• *Cumbria 1977.*
Bought from Sotheby's, May 7, 1993.
Format 298 x 280 mm.
Silver print.
[RMC 0143].

Collector V:

An unidentified number of prints, including:

• *Allonby 1982.*
[RMC 0186].

• *Raes Knowes, 1980.*
[RMC 0174].

As well as possibly (in descending order of certainty):

• [RMC 0165].

• [RMC 0103].

• [RMC 0116].

• [RMC 0115].

• [RMC 0045].

• [RMC 0042].